

MAZIE'S DREAM AFTER THE ORCHESTRA CONCERT

Four Composers Whose Songs Have Enriched the Repertoires of Thousands of Singers



CADMAN

CHARLES WAKEFIELD CAD-Johnstown, Pa., and now resides in Los Angeles, California. He is a real American composer as his musical training was received entirely in this country. Mr. Cadman studied under Emil Pauer and others and in 1904 placed his first

manuscript. Later he became interested in the music of the American Indians and in 1909 he commenced giving lecture recitals on that subject, His writings are by no means confined to Indian music, however, and the songs listed here include some of the best recent offerings from his prolific pen.

Cat. No. Title	Range	Price
	SecretF sharp-g	\$0.45
19767 In the Ga	rden of Sahara. G-a flat	.40
23022 do	d—E flat	.40
23041 Celtic Lo	re SongF-a flat	.30
19766 Reeds	d—g	,35
9561 Lilacs	c—F	.40
4987 do	a—D	.40

I HAVE A SECRET By Charles Wakefield Cadma

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BUZZI-PECCIA

A. BUZZI-PECCIA, the son of an eminent "master of bel-canto," is himself internationally known as a composer of artistic songs and teacher of singing. Many of his pupils have won renown in concert and opera, among them such

A. BUZZI-FECCIA outstanding artists as Alma Gluck and Sophic Braslau. In addition to the songs here listed Signor Buzzi-Peccia has also written a most interesting and informative book, entitled, "How to Succeed in Singing," a book of inestimable value to the vocalist about to enter upon

A LITTLE BROWN OWL

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TOICE Teachers, Concert Artists and non-V professional singers in our foremost cities make frequent use of the beautiful songs of these notable composers. Space, of course, does not permit a complete listing of all songs written by each, but this page with the songs brought to attention and the portraits and short biographical sketches of each composer will see the songs to the s serve to give a better acquaintance with these

celebrated contemporary writers.

IN THE GARDEN OF SAHARA Brief of or of the political

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	By Thurlow Lter	urance	
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AF	EW EXCELLENT AND INTERESTI	NG
	SONGS BY A. BUZZI-PECCIA	
	o. Title Range	Prio
18099	The Little Brown Owl F sharp-g	\$0.75
18100	do	.7.
19822	Eternal Light c-F	.60
19929	do b flat-E flat	.60
23414	Forsaken (Song of	
	Sorrow)b-E flat	.51
23413	The Return of Love	
	(Song of Joy)d-E	.41

LIEURANCE

THURLOW LIEURANCE was 21, 1878, and in 1898, after serving in the Spanish-American War, he enrolled at the Cincinnati College of Music, One of his teachers was Herman Bellstedt, the famous cornetist and bandmaster. Mr.



Lieurance is a prolific composer for voice, piano, violin and flute but is especially well known for his artistic transcriptions of native American Indian themes. He has lived among the Indians and recorded hundreds of their songs. Frequently he gives lecture recitals, assisted by his wife, Edna Wooley, Soprano, portraying the aboriginal

Cat. No. Title	Range	Price
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tonka (Concert Ed.)		
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14561 dob		.60
17550 do (Recital Ed.) F	—g	.60
17446 do dod	—E	.60
14235 By the Weeping Waters.d	flat-D	.40
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Meet	F	.35
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Legend, No. 1) F	flat-g flat	.60
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(Violin or Flute Obbl.). I		.40
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17562 do (Flute Obbl.) d	—g	.40
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17450 My Collie Boy	:g	.50
17451 do		.50
17452 dot		.50
17245 From Ghost Dance Canyonb		.50
16842 do	TC TC	6.0

KOUNTZ

R ICHARD KOUNTZ, one of the most successful of the younger generation of American composers, has produced in recent years a num-ber of striking songs, piano numbers, choruses, operettas and can-tatas, some of which have attained

great popularity. Mr. Kountz is well known as a critic and until recently was identified with the musical interests of Pittsburgh. He now lives in New York City. The following list is necessarily limited to his most st

	o. Title Range	3	rice
19755	Sleepy Hollow Tune d-E	\$	0.60
19756	doa—B		.60
19971	Till the Dawn Breaks		
	Through E flat-E	flat	.50
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	do b flat—C		.35
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	Castilla E flat—g		.40
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23006	do		.35
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February, 192



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A STATUE OF VICTOR HERBERT was presented to the City of New York, on November 29th, 1927, by the American Society of Composers, Authors and Publishers. It stands on the Mall of Central Fark.



THE ASHES OF BOCCHEDINI, the composers have been removed from Madrid, where the deded on May 28, 1805, to his naive town of later of the New York Philharmonic Ordentry, and the property of the New York Philharmonic Ordentry, and the property of the New York Philharmonic Ordentry, and the property of the New York Philharmonic Ordentry, and the New York Philharmonic Ordentry, and New York

JOSEF HOFMANN, despite his training with Ruhinstein and other masters, always laid great tribute to the instruction of his father, Casimir Hofmann. Therefore, when the new Casimir Hall, erected by the Curtis Institute, of Phila. "LA CAMPIANA SOMMERS. The Southern Hall, exceed by the Curtis Institute, of Phila Ball, and properly some southern the Ball, and properly southern the Ball, exceed by the Curtis Institute, of Phila Ball, and properly southern the Ball, exceed by the Curtis Institute, of Phila Ball, and properly southern the Ball, exceed by the Curtis Institute, of Phila Ball, and properly southern the Ball, exceed by the Curtis Institute, of Phila Ball, and properly southern the Ball, exceed by the Curtis Institute, of Phila Ball, and properly southern the Ball, and properly southern the Ball, exceed by the Curtis Institute, of Phila Ball, and properly southern the Ball, and pro

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Can You Tell? CROUT

1. Who wrote the most famous setting of the song, Who is Sylvia? and what is the origin of the words?

2. What and when was the first American Opera presented at the Metropolitan Opera House of New York?

3. What is meant by the "classic spirit" in music?

4. What two great forms of musical composition came into a complete state in 1600?

5. Name in order, from very slow to very fast, seven words indicating rate of movement.

6. Who started the custom of the audience rising during the performance of the Hallelujah Chorus in Handel's "Mes-

7. In what great German song does the music of the French National Hymn appear?

8. Define the Italian phrase: Volti subito.

9. What famous American prima donna perished in a shipwreck off Batavia?

10. How did the Saxophone derive its name?

TURN TO PAGE 167 AND CHECK UP YOUR ANSWERS. Sive these questions and answers as they appear in each issue of Test Errors Mose: Macouster month, and you will have the entertainment material when you are but to a group of music loving (riends. Tembers can make a step book of them for the benefit of early pupils or others who six by the reception room regulating table.

Making Music Colorful By EDITH JOSEPHINE BENSON

THE mastery of different touches, Rhythm may be taught thus. 1. Ac-

and legato. Reverse. 5. Phrasing for each roup of four notes. 6. Right-hand phrasg every group; left-hand legato. Rerse. 7. Phrasing each pair of notes. 8. group and so forth. to, second group, staccato and so forth.

Right-hand pianissimo, left-hand forte. the beginning. Reverse 5. First group, forte-scond piano and so forth. 6. First group, right-hand forte, left-hand piano; second group, right-mand piano piano; second group, right-mand piano, left-hand forte and so forth.

hythms and dynamies will transform cent the second note in each group, the conotonous exercises into colorful com- third and fourth notes similarly. 2. Play in 4/4 rhythm making each note a quarter Touch may be taught thus, 1. Legato and repeating in eighth notes. 3. Play th raised fingers, forte. 2. Pianissimo. like No. 2 and repeat in sixteenth notes. Staccato, 4. Right-hand staccato, left- 4. Play in triplets. 5. Accent the first note in the first group, the second note in the second group, the third note in the third

More advanced pupils may play the Right-hand phrasing each pair of notes, left-hand legato. Reverse. 9. First group, double-note exercises in the ways mentioned-hands separately and then each The touch may alternate in success- group twice in any way desired, once with e groups. First group, right-hand stac- cach hand. They should practice extension rato, left-hand, legato; second group, right- exercises for three or four octaves, pianishand legato, left-hand staccato. 11. Play in simo and staccato playing, crescendo as cending and diminuendo descending, and Dynamics may be taught thus. 1. Forte.
Planissimo. 3. Crescendo and diminplanissimo. 3. Crescendo and diminendo in each measure, also in each group, continue to the highest note and back to

Signs—Always Signs By HAZEL HAWKINS-DAVIDSON

see the signs along the way. Sometimes to his very own eys. Can he explain every it is as amazing to see how little some eyes term and sign? Everything is placed for take in as it is to see the marvels worked by a trained eye. Often signs and terms, such as *cresc.*, and *forte* are more conspicus the pupil comprehends every term and sign seems to the pupil comprehends every term and seems to such as cresc., and forte are more conspicuously placed than the notes which are seen, yet they are absolutely not registered. The control that the control tha

"HE TRAT hath an ear, let him hear"- the motto be "An eye for everything." always a timely admonition—but what about Have the pupil start at the very number at having eyes and seeing not? Countless top of page, seeing and explaining every times there is evidence inexcusable care- bit of ink on the page. He becomes faslessness on the parts of pupils—failures to cinated when he realizes the wonder of

pupil's whole attention and line of vision unless persistently followed up and reis on notes and more notes.

Teachers inadvertently train pupils not see by not seeing that they do see. Let to see by the case of the see that they do see.

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great masters of mand.

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by the great It is, however, as a teacher and as a writer

masters.

For three years will be best remembered. He had an unhe became the canny knowledge of the kind of exercises pupil and protege that best train the hand and mind in preppupus and protege unar best train the land and min on piroy of Beethoven. He aration for great pianoforte playing was also under Through his famous pupils, Listat, Leerden and the make of tizky, Kullak, and others, have descended the make and suspension of the composition of the

Czerny's compo- ticular, would not receive a pupil unless lis

sitions became "Vorbereiter" had given him a thorough volocities na given min a worder na given min a worder cere na given min a worder could call the man could be a man continually sufficient could continually sufficient could be a worder or continually sufficient cont Graduales, Offer-tories, Sympho-nies, Oratorios, and a History of many of very broad authors and excellent man of very broad culture and excellent

Attuste. In all over one thousand of his compositions were pub-lished, and he left, the desired problem, with Czerny, is to the compositions were pub-lished, and he left, the composition of the composi

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The Month of Genius

year, with the longest list of distinguished our own Mrs. H. H. A. Beach (1867) names who claim it as the month of their October parades before us Domenico

Washington and Lincoln because of the father, Allessandro Scarlatti, is uncertain. nation-wide celebration of their birthdays. From his tombstone the year is 1659 or But many other great statesmen were possibly 1658. This was one of the very born in this briefest of months; Sir Wil- early names in music history, and he was liam Phipps (1651), Colonial Governor said to be "the brightest genius of his of Massachusetts: Benjamin Ogle (1746), epoch," October has also Liszt (1811) Governor of Maryland, who first suggested Verdi (1813) and Johann Strauss of observing Washington's birthday; Samuel "Blue Danube" fame. It was under a Osgood (1748), first Postmaster General; few strains of this well-known composi-Josiah Quincy (1772). Then we may men- tion that Brahms wrote, in a friend's altion William H. Harrison, Samuel J. Til- burn, "Not, unfortunately, by Johannes den, Elihu Root and Woodrow Wilson- Brahms." To October we must also asall names familiar to most of us.

The month is equally distinguished in Horace Greeley, Henry Watterson, Sidney and Frank L. Stanton, author of the text of Mighty lak' a Rose.

Among well-known names of those in other walks of life born in February are : Cotton Mather, Daniel Boone, Susan B. Anthony, Dwight L. Moody, Joseph Jef-ferson and Thomas A. Edison.

Let us analyze the list of distinguished

musicians and see if February retains its prestige in this field. We find January has but one really great name, Mozart (1756). February has Handel (1685), Rossini (1792), Mendelssohn (1809), with Ole Bull, Victor Herbert, Adelina Patti, Emma Thursby, Enrico Caruso and Henry Steinway, the founder of the long-estabcomes as a roaring lion with the great Johann Sebastian Bach (1685), of whom Schumann said, "Music owes him almost as great a debt as any religion owes to its founder." Haydn (1732), immortal Chopin (1809) and Rimsky-Korsakov (1844).

We can give April only one truly great name, that of Tschaikowsky (1840), while May has Monteverde (1567), the originator of the modern style of composition. Wagner (1813) and Brahms (1833), said to be the last of the great line of German Masters. We must credit the lovely month of June with four distinguished names, Schumann (1810,) Robert Franz (1815), Gounod (1818) and Grieg (1843). July has Gluck (1714) and Schubert (1797). while August can muster only DeBussy (1862), and Chaminade, born a year earlier, of whom it was said, "She is not a woman who is a composer, but a com-

wards Italianized to Giacomo Meyerbeer, Dvořák (1841) and another distinguished

Freetary-the shortest month in the composer "who happens to be a woman," Scarlatti (1685), born the same year as It is but natural that we think first of the great Bach. The birth month of his sign Saint Saëns (1835) and Bizet (1838)

To November we credit Donizetti literature, for it includes Henry Wads- (1797), Vincenzo Bellini (1801) and worth Longfellow, James Russell Lowell, Fanny Mendelssohn (1805), a woman composer cheated of her just accomplishments Dodge Daskam, Margaret E. Sangster, period and place of her just accomplishments by the restrictions and prejudices of the Dodge Daskam, Margaret E. Sangster, period and place of her birth and the the writer of many beautiful hymn texts. vember likewise claims Rubinstein (1829) and possibly Purcell, early English musician of whom no baptismal entry is recorded. From inscriptions on his tombstone the date of his birth is thought to be November 21st, 1658, close to that of Allessandro Scarlatti. While the locality is not absolutely certified it is presumed to be Little Saint Ann's Lane, Old Pye Street,

In this "speed-crazy" and "time-con-serving" age when our "City Fathers" arc doing away with all of our long-beloved street names and substituting therefor numerals and letters of the alphabet, and lished piano firm of that name. March our efficiency experts are creating for us brief, snappy slogans, saving us time, talk, stationery, ink and everything else, is it not refreshing to come upon such a musi-Pve Street, Westminster, to linger lovingly over it and to realize that there was a period in the history of the world when people had the leisure and the inclination and were not too hurried to write and speak it?

We close the year's survey with the month of December and salute it as the greatest among the twelve. For in it we cclebrate, with the rest of the civilized world, the birth of the Christ Child. December also gave the great Beethoven his birth day (1770); and, wherever music as we know it is heard, the supremacy of this composer is recognized. This highly favored month also claims Von Weber (1786)-though there is some controversy poser who happens to be a woman."

September claims Meyerbeer, born of vember—Berlioz (1803), César Franck Jewish parents at Berlin (1791) and (1822) and our own beloved MacDowell, called Jacob Meyer Beer, a name after-without question America's most distinguished to the control of the contro

(Continued on page 149)



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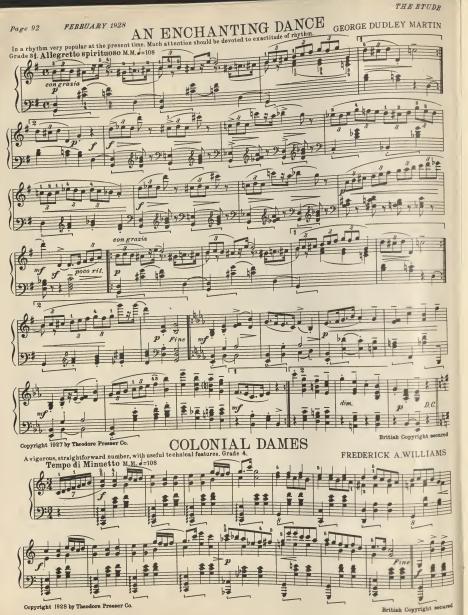
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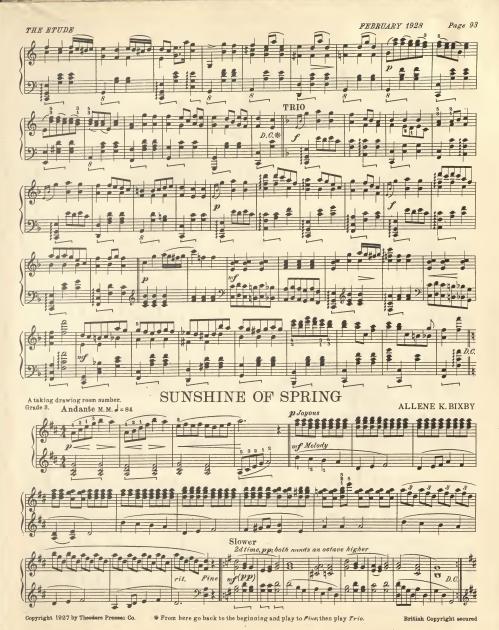
floating off like smoke a) In Hungarian Folk Music "Lassú" signifies a slow, deeply emotional or plaintive theme. The Hungarian peasants, have a saying that they are happi-** From here go to B and play est when they are sad.

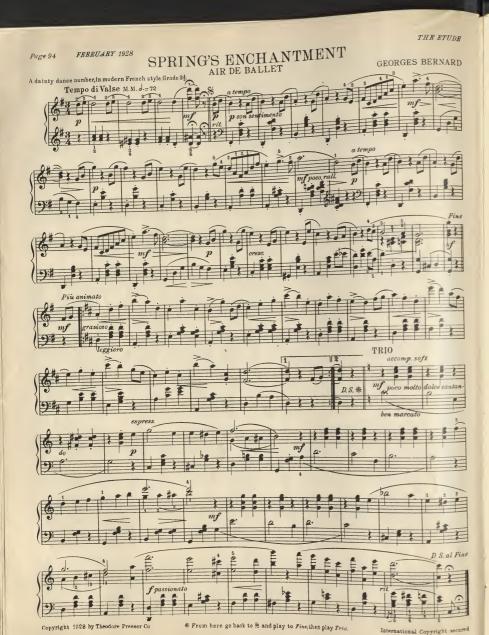
b In Hungarian Folk Music the word "Friss" refers to the most spirited and jolly tunes. to C; then go to beginning and play

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Knowledge of thords Accessary.

O. 1. In measures the and it of the Grander Study, No. 20 to Wardyn, we the EG and AS Study, No. 20 to Wardyn, we the EG and AS collars, the Control of th



and explain if it is unusual. 3.1 find ploying chards and octaves for any length of time erry tiving; what would you suggest?

—E. W. L., Manitoba, Cauada.

A. The Dz and &Z you quote from the Cramer Study are not enharmonic; neither do they go into G minor. Beginning with



measure 11, the first beat is the third inversion of the dominant seventh (\$\frac{2}{4}\$) of the key of C. Beat two is its resolution on the first inversion (\$\frac{2}{4}\$) of C major. Beat three is the third inversion of the dominant seventh (\$\frac{2}{4}\$) of D major. Beat four its its resolution on the first inversion (\$\frac{2}{4}\$) of D major. Beat four its its resolution on the first inversion (\$\frac{2}{4}\$) of D major. Beat four its its resolution of the dominant seventh (\$\frac{2}{4}\$) of D major. Beat four its its resolution of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat three is the third inversion of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat three is the third inversion of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat two is the first inversion of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat three is the third inversion of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat two is the triad of R minor; beat three is the triad of R minor; beat three is the triad of R minor; beat three is the resolution of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat two is the triad of R minor; beat three is the resolution of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat two is the triad of R minor; beat three is the resolution of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat three is the resolution of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat three is the resolution of the second of the dominant seventh (\$\frac{2}{4}\$) of E minor; beat three is the resolution of the common chool, under or minor; beat three is the resolution of the common chool, under or minor; beat two is the triad of R minor; chool. It should be berne in mind that dominant harveson of the common chool, under or minor; beat two the properties of the common chool, and the resolution of the common chool, under or minor; beat two the properties of the common chool, and the resolution of the common chool, and the resolution of the common chool, and the resolution of the common

pind plate Arc. Paper and just the some r.—E. II. S. (worked) by the third Kanasa.

A. The acciacature "A" is quitted in the some right of the control of the direction of the tained for the duration of the upper note in order to play accinectures attendance with the control of the proper note in order to play accinecture attendance with the principal, but release it mediately.

it immediately.

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And the parents should be advised to listen. That young man has since become one to the letter in all seriousness and to distribute the control of indifference for the control of the control of indifference for the control of the contro

musician does not recail the impring of the spine that was his when he saw his own the visitors. One seven-year-old showed a

The newspapers, aware of that fact, have been possible a least answering the post-by way of Junior Pages in their papers, man's stentorian announcement, "Letter for encouraged children of different states to the children property of the children and the children are the latter in the children are the latter in the children are write to one another. Hence the music the child's rapture as the letter is read. The gratitude of the child will reveal ter of sending, perhaps, the first letter to itself in better prepared lessons. Let teachers try the idea.

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If you are fortunate enough to possess masters. Make the most of your radio!

Relating Key and Note By A. R. McGregor

THE FOLLOWING games have been de- on the proper key. Use only one or two vised to interest pupils in learning letter octaves at first if desired. Divide the eards with a companion to

After stiffening a musical manuscript vary the game and see who can put all Draw on each, with ink and pen, a bar, clef and one whole note, beginning with

Call out the letter name and the line Use your own ingenuity in "making up" self while you place the designated strip or parents may join.

paper by pasting on a thin piece of card- of his cards in place first. Make several board, cut it across the staff lines into sets of strips so that four or ve persons strips a trifle narrower than piano kcys, can play away from the piano, all cards being divided equally among the contes-

tants at the start. The cards must lie face down at the beginning of the game and the note two added lines below the bass then be turned up one at a time, each person staff and continuing upward to two added then be turned up one at a time, each card is watched lines above the treble staff, not omitting as it is turned up and the one who first the notes between the staves. Now for eails off its correct line or space, staff and letter wins the card.

or space of a certain note and time your-other games in which brothers, sisters

Think Before You Play By GEORGE COULTER

or eight parts and thus make absolutely deavour to eo-ordinate your notes theretoeertain of the time and rhythmical divisions. Now, with a mathematical exact- will effectively dispose of a troublesome ness, extraordinary slowness, and the genhand, and, when you feel you have fairly repetitions.

UNTIL you have mastered a piece per- compassed it, with the other hand alone feetly, never play it faster than you ean With the same patient, straining, slow think. If your brain has not grasped the crawl you will combine hands, always innotes, your fingers, having no intelligence, sisting that your fingers never do anything cannot play them of themselves. At first, "on their occu," that is, without the conpassage as you would a conundrum, To scious guidance of your brain. Finally simplify it, divide the bar into two, four, begin a steady, leisurely count, and en-

tlest of touches, finger half a bar with one to mouths of monotonous, machine-like

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A Cushion for Aida

DAVID BISPHAM'S "Quaker Recollec- at hand, would kick with one high-heeled tions" contain some delightful memories slipper a train around behind her and asof interesting people, including the now sisted by the tenor would compose herself almost legendary Adelina Patti, one of the in graceful position-and die. greatest and most typical of nineteenth "The last time I ever saw Mme. Patti century prima donnas.

"Mme. Patti, while not being a great ter, at a gala performance at the time of actress," says Bispham, "was always ade-Queen Victoria's Diamond Jubilee, when quate in the histrionic side of her parts, the attention of the audience was attracted though, after the fashion of her day, she even more to the splendor of her dress invariably eame to the footlights to sing than to the brilliancy of her voice. Upon her great arias regardless of the business her corsage there blazed a solid front of of the stage; its occupants might do as divided attention of the audience. She in her possession had been earefully sewed was indeed a song bird, par excellence, upon the bodice of her dress. Ropes of and never allowed anything to upset her pearls hung from her neck; her hands equanimity or her comfort.

diamonds, and I was told that every geni

on the stage was at Covent Garden Thea-

were covered with jewels, and a diamond "I shall never forget her closing scene tiara sat upon her graceful head. So in Aida where she and the tenor are sup- valuable was the world-renowned prima posed to be immured in a tomb of stone. donna that, besides her husband, she was At the close of the duet, Patti, who had guarded by several detectives, one of instructed the stage manager to make her whom was with her in her earriage upon comfortable, would carefully adjust a sofa her way to the opera house, while another cushion which had been placed conveniently sat upon the box."

"Sleep On It

THE POWER of the brain to work while power of illustration and design than be own experience.

tried to set a somewhat long dramatic poem as a song. He wrote the first three began to become vivid and to require more in the least conscious of the process."

the body sleeps is one all music students possessed, he could not progress an inch. should take into account, whether in prac- and after several miserable attempts he ticing technical difficulties at the keyboard or in musical composition. Sir Charles ... "Ten or eleven years later, when he had

Stanford's book on "Musical Composition" quite forgotten his early efforts, he opened reminds us that "a well ordered brain a book at the same poem, sat down and never forgets. It will take an idea, and im- wrote it straight off without a hitch. But prove and refine it out of all knowledge; the surprising proof of 'unconscious cereand it will, if you are in difficulty, help bration' came when, fourteen years after you out if you do not worry it or your- the song was written and published, he self. Of the truth of this power the writer found the juvenile attempts in an old box, may perhaps give an instance from his and the first three verses were, both in melody and harmony, practically identical "When he was fourteen years old he with those of the completed song. His verses easily enough, but when the drama way out of the difficulty without his being

Haydn and the Clarinet

things to say of Haydn and his sym- lost as it gained in depth of tone. phonies in his Memoirs, particularly re- "Old editions of Haydn's symphonies

"Of Haydn's one hundred and eighteen symphonies," says the French composereritie, "many are simple trifles written struments are at the bottom of the page. from day to day for Prince Esterhazy's When elarinets are used, they are a part little chapel, when the master was musical of the first group. This pretty arrangedirector there. But after Haydn was ment has, unfortunately, not been folcalled to London by Salomon, a director lowed in the modern editions of these of concerts, where he had a large orches-symphonies. tra at his disposal, his genius took magnificent flights. Then he wrote great sym- elarinet has utterly forgotten its origins, phonies and in them the clarinets for the It has left the somewhat plebeian world of first time unfolded the resources from the brasses and has gained admittance to which the modern orehestra has profited the more refined society of the woods. so abundantly. Originally the clarinet Haydn, in his first attempts, took advanplayed a humble rôle, as the name indi- tage of the beautiful heavy tones, chalu-

SAINT SAENS has some interesting to replace the shrill tones that the trumpet

garding the elarinets which Haydn, of show a picturesque arrangement, in that course, introduced into the symphony or- the disposition of the orchestra is shown on the printed page. Above is a group made up of drums and the brass. In the center is a second group-the fluteoboes and bassoons, while the stringed in-

"In the works written in London, the cates. Clarinetto is the diminutive of mean and the flexibility and marvelouclarino, and the instrument was invented range of a beautiful instrument."

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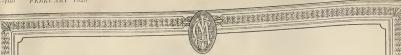
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EDITORIALS -

A Midsummer Day's Nightmare

A Gragic Waste in Musical Education

AN ETUDE EDITORIAL BY JAMES FRANCIS COOKE

of the entire world should suddenly cease for two

We can recover from wars when a part of the population is spending its time in destroying as many men and things as possible, while another part bravely fights to keep up the supply of materials of life.

But - a two month period of a total absence from work would spell FAMINE! PESTI-LENCE! POVERTY! RUIN! - yet - two months of deliberate indolence is just about what happens in the case of thousands of music pupils all over the land, It is one of the signal tragedies of all musical education. America is known as the land in which needless waste is turned into wealth. Here is a leak in our educa-

THE CITY OF INDOLENCE AND DISASTER tional system which is dissipating millions of dollars every year. Surely we cannot afford to let it go unchecked.

TEACHERS who say good bye to their pupils in the Spring are heart-broken to find in the Fall that they have lost unspeakably, due to the old, unnecessary, uneconomic habit of parents who permit their children to "give up" music lessons in the Summer, the very time when they have the great-

est practice opportuni-Most teachers are willing and glad to work in summer. They have no desire to dissipate their time in needless prolonged and seriously wasteful vacations.

In these days music study is made so delightful that summer practice is a pleasure rather than a burden to the

TN our large music centers, summer schools have been conducted for years with what can only be termed tremendous success. They have afforded thousands of ambitious pupils, young and old, a chance to brush up their work with master teachers. They have already had a very

AN you imagine what would happen if all the business beneficial influence on American musical education. What these schools have done in a larger way for advanced students, should be emulated by the private teacher. Nothing should be

left undone to destroy the habit of throwing away two or three of the best working months in the year

American pupils and parents and teachers should plan now, while the snow is on the ground, to save next Summer from being a musical waste. Music is different from any other study. To get the most out of it, the student should keep at it uninterruptedly.

TEACHERS should negotiate with parents far in advance, and arrange to have as few summer lesson days lost as possible, Comparatively few families have a vacation longer than two weeks. During the

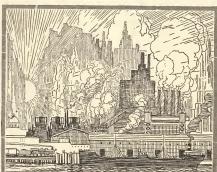
rest of the summer the child is often worn out with ennui. Why not turn these waste moments to golden hours of musical joy?

The child who studies in summer should make many times the progress of the child who studies only ten, nine or even eight months of the year. To drop musical training for two months is not unlike turning off the sun for two months in the growing season. Reasonable periods of rest and recreation are desirable, but two whole months of "hibernation" in mid-summer are unthinkable.

> widely recognized as one of the finest investments the parent may make for the child, that one should plan to

get the utmost from it. It remains with the parent to decide whether the child shall live in a musical city of indolence and ruin, or the musical city of industry and

The Etude Music Magazine urges that its teacher readers and also music dealers, everywhere, frame this sentiment and display it in a conspicuous blace as a part of a national movement to stop one of the greatest leaks in musical education.



The ETUDE MUSIC MAGAZINE Vol. XLVI, No. 2

THE ETUDE

The Magic of Melody

An Interview Secured Expressly for The Etude Music Magazine, with

EDHARD POLDINI

THE MOST DISTINGUISHED COMPOSER OF PIANC MUSIC SINCE EDWARD GRIEG.



EDUARD POLDINI

"One of the greatest melodists was Bach. His fugues are melodies from beginning to end."

REJECTED GENIUS

A FEW months ago, in Brussels, Mr. Otto Junne, the proprietor of the famous firm of music publishers, Schott Freres, told the writer with a smile how his father, years ago, had rejected the manuscript of Gounod's "Faust." It seems unbelievable, at this date, that one of the most experienced judges in the publishing field had turned aside the greatest work of the French master and, at the same time, one of the finest operatic properties of the age.

Yet, this is a common experience in all the leading music publishing houses. Every now and then a real gem slips by unseen. It is also true of book publishers. "David Harem," which is said to have earned a fortune, passed through the hands of many publishers before reaching its final and very profitable resting place. The famous theatrical success, "Abie's Irish Rose," went the round of managers, we understand, before the authoress, in desperation, determined to produce it herself. It is now in its sixth year in New York and is running without halt in London and in other cities, making its creator a

Publishers are placed in a very difficult position. As Mr. E. Hammond, of the well-known London firm of music publishers, A Hammond and Company, put it to the writer, "Music publishing should be classed under the 'Gambling Act.' There are few businesses in which the element of chance enters more. The successful publisher is the most prudent guesser. For every composition which proves successful, there must be many which can be recorded only on the red side of the ledger, indicating a loss to the publisher, of money and labor invested. The composer's loss is his time, his genius and a sheet of paper.

That is why the publisher must be very, very conservative at times, in the purchase of manuscripts. He is almost always "taking a chance." He knows that his losses may very easily exceed his profits, if he is not extremely careful.

Like the insurance company, he plays with the general law of averages. The composer, on the other hand, reads of the immense (?) profits upon some one certain piece of music, or, in the case of composers who, in baseball parlance, have a high "batting average" and make large monies; and he assumes that every one of his works ought to bring a very high price. He is dismayed, sometimes insulted, by the publisher's effort; but if he were a business man and could study the publisher's records for a few days and note the hundreds of works by composers with outstanding names-works which are a liability rather than an asset-if he could appreciate what the publisher calls "overhead" (rent, clerk hire, light, heat, advertising, stationery, postage and freight, taxes, and so forth), he would soon see that for every piece accepted the publisher has to make an initial investment which is often surprisingly large

Therefore, the composer should understand that the publisher goes to no end of effort to seek works of high artistic and enduring value, for which there is a human demand, and that he is more than anxious to treat the composer squarely.

On the other hand, the composer must understand the constant financial risks the publisher is taking and consent to a rational business agreement which will permit of the continual success of both parties. For this reason, works of real appeal and real genius are rarely rejected.

WE often think that the reason why some musicians have earned the reputation of being "queer" or "irritable" is that they do not see to it that they secure sufficient variety-"the spice of life."

Music is possibly the most absorbing of all pursuits. No one gets very far in the musical profession without intense concentration. This is the reason why musicians, above all other people, should see that their daily programs should have a great deal of variety. Every music worker should have a wholesome hobby-something to take him as far away from sharps and flats as possible—something so engrossing and so thoroughly enjoyable that it will prove a complete rest to his mind, to his body, and to his overworked nervous system.

We have no purpose to prescribe what he should do. That is wholly a matter of individual inclination. The man who finds golf a stupid bore may find cricket a delight. The main thing is to get something.

The dreadful monotony of playing concert after concert, giving lesson after lesson, without some wholesome change, is enough to make any normal man a bear. He begins to snarl at his friends and his family, and regrets it deeply the next minute. He imagines disasters and enmitties which could not ossibly exist. He resents well meant criticisms. He "worries himself sick" and becomes an impossible citizen.

The remedy very often is nothing more than a regular daily change of scene or occupation.

WOMEN IN ORCHESTRAS

NE of the things which most suprises the American musician in Europe is to note the number of women musicians playing in orchestras—often orchestras of size and importance. Of course, the number is still comparatively small, but it seems a little queer even now to find women in the orchestra pit in a great opera house,

In America, we have many splendid orchestras composed of women and we have had some exceptionally fine string quartets of women players. On the whole, however, the woman player has been denied by custom admission to most orchestras, particularly theater orchestras.

The exclusion of women players from the orchestra is unworthy of their magnificent efforts in music and unworthy of the age in which we live. Only in the Orient do we find the stage at this day restricted to male players; yet, as recently as the time of Shakespeare, women actors were practically unknown in many playhouses. How would you like to see Ophelia, Juliet or even the judicial Portia done by a beardless youth with a falsetto voice?

The addition of women to some of our American orchestras might contribute a note of delicacy and refinement and at the same time a spirit of rivalry which would be welcome to many.

Places must be found in which the thousands of exceptionally talented and accomplished orchestral players of the gentler sex" may have equal opportunities with their brothers in the orchestra, as they already have on the concert stage. The best men players, with real art ideals, will welcome the deserving woman artist; and there is abundant room for all who are

RITES

THE mastery of rules is the beginning and end of art. Only the novice ever imagines that the great performer or the great composer is an iconoclast who, oblivious to rules, has accomplished something wholly irrespective of the art achievements of the past.

The greatest masters and the greatest so-called iconoclasts (idol breakers) are often those who have struggled most with rules. This applies to Wagner, Debussy, Moussorgsky, and even to Stravinsky, who was under the severe discipline of Rimsky-Korsakoff.

The rules may not be formally expressed and presented like a penal code, but they are recognized in spirit and under-

The student who is above rules-who is superior to the crystallized experience of the past, as expressed in them-is one who will rarely become more than a trifler

Monteverde dared to introduce the variations in seventh chords, not because he was ignorant of his harmonic past, but because he was the greatest master of his time. Schubert in his last days sought greater mastery by eagerly planning to study more and more of the rules of his art.

Probably no one has expressed the importance of rules better than the great painter, Sir Joshua Reynolds, who said:

"Every opportunity should be taken to discountenance that false and vulgar opinion that rules are the fetters of genius. They are fetters to men of no genius; as that armor which upon the strong is an ornament and defense, upon the weak and misshapen becomes a load and cripples the body which it is

"If you would compose, conceive your themes away from the keyboard and write them out."

Eduard Poldini was born in Budapest, on June 13, 1869. His grandfather was Italian (hence his Italian name) but his education was Hungarian, and he studied at the Pesth Conservatory. From Budapest he went to Vienna, and produced compositions at the very early age of fifteen. Before the war he moved to Switzerland where he has remained in a delightful cottage at Bergeroc, near Vevey, overlooking Lake Geneva and the

Although he is known in America almost exclusively for his pianoforte compositions of delightful, charming style and a most finished musicianship, he is very well known in Europe as a composer of opera, and at the present time has been having a huge operatic success in Vienna, Dresden, Budapest and other cities, with the opera known as "Hochzeit im Fasching."

Few of the great pianists of the present day have not found the works of Poldini a very delightful addition to their public programs. They have a jewel-like brilliance and polish which suggests the art of "Benvenuto Cellini." Rosenthal, Sauer, Godowsky, Hofmann, Bauer, Mark Hambourg, Leschetizky, Carreño and the late Bloomfield-Zeisler were among the warmest admirers of Poldini's art. Not a few of his pieces have been played by artists and students all over the world.

while the same notes, arranged in another and other countries. form, appear ridiculous and trite? Is this due to any known science and canon of taste, any established architectural plan, or is it entirely a matter of accident, a fugitive idea from a fantastic brain?

after having heard an immense amount of woman thinks that the song is the creation arrangement of these sounds. Let an trivial can be treated by a master composer

W HAT IS the magic of melody? similar folk music, create a melody which of some wholly unskilled and uneducated artist or a master wood-carver produce hotes arranged in one way affects can we explain some of the vagrant themselves we could follow so of the vagrant themselves we could be considered to the country of the product of the the human soul with tremendous power, which crop up in Russia, Hungary, Italy that have come from musically ignorant makes a clumsy error in grammar, any

B UT HERE again there is a great identify a heautiful melody when one writing technic by the grace of God and B misapprehension upon the part of the comes to him. In the second place, the that he may do what he chooses and propublic. Many of the so-called folksongs composer must have the craftsmanship to duce a masterpiece. There is unfortunately an assumption have really been written by very skillful handle his musical and harmonic materials. Again we have the problem of what is upon the part of the public that melodies, musicians of the people, have been adopted, with the greatest possible effectiveness. a good melody and what is a bad melody like wild flowers, grow without any care have gotten into musical currency and have Music is an intangible art. It is a figment There are, of course, trivial melodies and or attention and become masterpieces, been sung millions of times until ultimately of beautiful sounds—but it should not be noble melodies. Much depends upon the Occasionally it does happen that some the author and composer are so completely imagined that there are not basic artistic poetical conception of the composer—but uncultured and untutored individual will, forgotten that the average man and principles for the beautiful and artistic on the other hand a melody that seems

educated person can detect it with ease. In the first place, good taste of the com- In music, however, the amateur composer

出れいい

with which Beethoven begins his "Fifth Symphony." Yet in Beethoven's hands this Fate knocking on the portals of the soul, the setting. Here is where the crafts since the time of Franz Liszt. New because he finds his musical thoughts in

The "Moderns" and Melody T SHOULD NOT be said that modern melody.

technic can be disguised by clever crafts- becomes ridiculous. Here is where the physical differences. One has long arms manship so that it will pass as pure art, This cult has produced pupils who, in their effort to create something new, merely create something different. Their music hears the same relation to real music that the cunningly made artificial flower bears to the dew-wet rose in a June garden.

Bach. His fugues are melodies from be- and unfortunately also repulsive, ordinary, ginning to end. Mozart is a melodic vulgar and deceitful, just as human beings diamond with a million facets that really glisten like gems in the sun. Wagner with his theory of unending melodies is a delight. "Die Meistersinger" and "Parsifal" seem like one gorgeous chain of sound. The soaring exuberant melodies of Schubert, the melancholy melodies of Chopin, symbolize gladness and sorrow, bringing together heaven and earth. What a tre- the melody with the harmonic raiment best pupil must come to feel the spiritual conmendous wealth of melodies have been fitted to it. given to mankind by the great masters, Beethoven, Havdn, Weber, Schumann and Mendelssohn! In addition to this, we have the thousands of lovely tunes which have come from the Troubadours from Pales- away from the piano keyboard and write or method for each individual pupil; but of an interpretation?

considered in connection with the best make the necessary digital and manual Take the harmonic and contrapuntal environment, changes to adapt it to the keyboard. The melody is enhanced by its surround-

composer's cultivated taste is important, and short hands. Another has short arms Melodies are living things and not mere and long hands. One has a lazy thumb, progressions of tone mathematically or the other a weak fifth finger. An immense mechanically assembled. They are born, amount of time is wasted upon generalizanursed, clad, have soul and character, tions in piano technic. It is very hard to resistible, prudish, insinuating, exalting, depends upon individual action. One of the greatest of melodists was arousing, sensuous, glad, sad, consoling; Enduring melodies, coming from good sources, are always well-formed. Thus every melody seems to have an inherent a masterpiece. It makes little difference harmony which the composer with the what one does on the keyboard with one's inborn instinct preserves as naturally as fingers, if it sounds right. That is the he does the intervals of the melody itself. main thing, until the pupil has a proper In fact, the talent for composition rests conception of the way it should sound, largely in the composer's ability to clothe All technical directions are wasted. The

Composing Pianistically

mprovising at the account, you will not be adapt his pupils to the most natural yourself everlastingly permitting your talyourself evertastingly permitting your tal-ent to follow your ingers. You will, like lines of progress by understanding what WHEN MELODIES come to me, I Chopin, he placing pianistic barriers here of progress by understanding what the real mental, physiological and spiritual here of progress by understanding what the real mental, physiological and spiritual here of progress by understanding what the placing pianistic barriers have of his nuril really as the placing pianistic barriers. HEN MELODIES come to me, I Chopin, he placing pianistic barriers needs of his pupil really are. The main do not write them immediately, around our ability. If your piece, when thing is to have it thought out right in They must be thought out and carefully you have it written, proves a piano melody,

There has been comparatively little beautiful, not because Kreisler has prac ings-or, as in the case of a jewel, by change in methods of playing the piano manship of the master enters. He must theories arise, but these differ in literary an exceedingly beautiful way. These find consider the means of interpretation—what rather than in fundamental principles, their natural expression at the keyboard, instrument or voice is best adapted to the

New contrivances are invented and sucMy advice to teachers is to see that the ceed as long as they have the enthusiastic pupil is put through the regular technical

The Ear the Arbiter

tent of the tone-poet's thought. If he really feels this, he will find that he instinctively develops some means in his M USIC, however, is music. If you fingers that will produce the tone he conwould compose, conceive your themes crives. Of course, one cannot write a book 5. What finally determines the quality

in a way which is most significant. How trina, Ramcau, Rossini, Johann Strauss them out. If you follow the plan of that would be the ideal means of production on one concrive of a simpler most in the practical teachers. improvising at the keyboard, you will find ing results. The practical teacher leans

THE ETUDE

Take the piano playing of the violin virtuoso, Kreisler. It is exceedingly

the older mater's not messay must only the content of the content produced melodies of real beauty. Many a bass singer might sound very silly if the of the individual to the needs of the story, trills, and so on, these being suppleare no mental to the mental to th have no melody whatever. They have sung by a soprano. The harmonic setting instrument and to the compositions to be metted by exercises selected from many instrument and to the compositions. sung oy a soprano. The harmonic setting instrument and to the compositions to be and figuration must be in keeping with performed. How your body is built, for the type and character of the melody. A instance, determines largely your position desirable for the pupil. The same may musical art which assumes that theory and Parade March decorated with arabesques at the plano keyboard. There are endless technic can be defounded be considered to the model. The same may be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There does not be said of educes and pieces. There are may be said of educes and pieces. There does not be said of educes and pieces. There are not said of educes and pieces. The same may be said of educes and pieces. There are not said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. There are not said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces. The same may be said of educes and pieces are said of educes and pieces. learn to play everything. He must not be weakened by playing nothing except those things which he can play easily or conveniently. Most of all, he must know the melodie, harmonic and contrapuntal se-They can be approachable, persuasive ir- generalize on a subject in which success crets of the composition he is striving to play. Otherwise, how can be give an intelligent, artistic and beautiful inter-

SELF-TEST OUESTIONS ON MR.

1 What is the real source at most foll-

2. What determines, largely the value of a melody?

3. What are the characters. creations of the greatest mel-4. How shall one compose "manistic-

Musical Reading and Chinking By Edward A. Fuhrmann

KEADING MAKETH a full man." It is a deplorable fact that one finds so cannot give a piano student this technic, read them, although it would eminiate the dripuss discourse on "Studies." "A full students of the present age. It is assumed, give a piano student this technic, read them, although it would eliminate the dripuss discourse on "Studies." "A full students of the present age. It is assumed, give an indefinable someting to the stu- of lengthy readings at one situate. man" implies a thinking man. Is the ing that with the wonderful strides made dent which can come in no other way. Recently I heard a speaker say that the average music student a thinking student? in America in music appreciation and pres- With some musicians their musicianship average person usually reads or catches Oscar Hammerstein said to Orville Harrold, prior to the time the latter had
years we should find that those in preparaothers, just the reverse; but the ideal of grippe. It's an ill wind that hlows no reached his present artistic heights, "You ton give such one-sided attention promusihave it here," pointing to his throat; cal development, leading themselves to be-"but," pointing to his head, "do you have lieve that all that is necessary for the tical" knowledge of his art.

Words that bring forcibly to our atten-Words that bring foreinly to our areast good teenine and so on unough the institute this necessary condition of musical if there is any time left it may be devoted development are those by Mme. Sophie to intellectual development, but there usus development are those by Mine. Sophie to intellectual development, but there was supported in the reading of books and arrival and is not taken. Students in the reading of books and arrival and is not taken. Students of the reading of books and arrival and is not taken. Students of the reading of books and arrival and is not taken. Students of the reading of books and arrival and is not taken. Students of the reading of books and arrival and the readi

vious and continued extensive reading; by whose natural guits precommence to some of the reader a musician, a scientific, a natural- degree that a wide age exists between the land one opera company matters that even though the technic of the vocal or equipment and the knowledge of how to should be of special interest to vocalists in the continuent. This are "field" to the interest to vocalists. ist, a theologist, or any other type having equipment and the knowledge or now to smooth to or operate merest to vocalists instrumental apparatus is of the very reason an active, creative mind. If one will read use intelligently this equipment. This are "fed" to the singers in doses—a short.

A broadening of musicianship is brought the liographies of our mater musicians.

A broadening of musicianship is brought to the singer, but that it read before rehearsal, at each rehearsal, to be silently about not by reading musicianship is brought and before rehearsal at read before rehearsal at the standard properties and the standard properties and the standard properties and the standard properties of the standard properties and the standard properties are standard properties. the hiographies of our master musicans, would among a series, but that it read before rehearsal, at rehearsal while histories merely. "The musician should be found that their creative and "a" first essential to the singer, but that it read before rehearsal, at rehearsal while histories merely. "The musician should be found that their creative and "a" first essential to the singer, but that it read before rehearsal, at rehearsal while histories merely. "The musician should be found that their creative and "a" first essential to the singer, but that it read before rehearsal, at rehearsal while histories merely. "The musician should be found that their creative and "a" first essential to the singer, but that it read before rehearsal, at rehearsal while histories merely. it will be found that their creative and a list essential to the distribution of the first essential, the one or the other voice part is rehearsreproductive genius was to a very great can hardly be termed "the" first essential, the one or the other voice part is rehearsread poetry, biography and history—espe-

singer is a beautiful voice, for the pianist good technic and so on through the list.

finest library on piano technic in the world about ten per cent. of the members ever

has a thorough "theoretical" and "prac- opportunity to halance an otherwise lopsided artistic training, can produce a few Jenny Linds, Hofmanns or Kreislers, then Stimulating an Interest in Literature let us plead for an epidemic of grippe

that they never seem to think but want to better to think a tone forward five will study with excellent teachers for true artists? In what manner do they that they never seem to timic out want to better 10 timis a took of the contract of the contra Americans, particularly, are a practice the reverse. Concentrates tauson out: instances and the proper and want to see 'cometing doing.'

Let us have a little more of 'something to the vice of the wind and the property of the work of Let us have a little more of sometimes to the your makes up and well as no subject, severel most often, now very one hears of the many who fall along use highing;"

As a general rule, thinking is not the mind controlling it. Numerous often, when the question is added, "Harve way. They seem to forget, or never and the subject way was to the many who fall along use the mind controlling it. Numerous often, how they can be more than the mind controlling in the m As a general rule, thinking is not use authorities an intelligent musician with normal musis so and so?" the only answer will be a with the mental conception thereof. When result of the ordinary functions of oreasts an analysis of the ordinary functions of pre- cal ability rather than for a musician staring blankness or, "Never even heard the intellect has not been sufficiently de-

reproductive genius was to a very great can many our extension and the result of devoted research and extent the result of devoted research and form on plane technic in the world about ten ner cent of the can be called the many of the called the result of devoted research and form on plane technic in the world about ten ner cent of the called the result of the result of devoted research and form on plane technic in the world about ten ner cent of the called the result of th

Finishing Touches in Piano Playing

By Eugenio Pirani

THE EMINENT PIANIST, COMPOSER AND TEACHER.

L VEN ADVANCED students, after Then, if, simultaneously with the striking The cure for this ailment is practicing the poetic meaning, are still lacking. In of the passage. effect this seems to be the most difficult Also in descending: point in the interpretation of a composition. The young artist arrives comparatively Ex.2 onickly at this gate, but here the final ex-

on utterly unattainable.

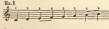
plete fragrant flower seems to recede more

Wrong Grouping

he student is the unjustified grouping an uninterrupted continuity of motion. possessed of hundreds of fingers. The without playing any note. you had an unlimited supply of fingers ness of motion and smoothness of sound. fillment.

be composed of pearls of the same size, A few compositions which combine placed at equal distances from each other, classical beauty and highly instructive valsize but form groups of, say, three, four or ning Song and Chopin's Minute Waltz. of piano playing. This bad habit may more, and show empty spaces between, the beauty of the necklace is marred. The same is true of passages which require equality and evenness of execution. Every group of notes not prescribed by the composer is to be condemned as faulty.

For instance, in the following:



the movement with the striking of d. cacophonies.

before others without serious accidents. But the sudden jerk which not only causes an be painstakingly avoided. the immaculate cleanness and correctness, unsightly motion but also a disjunction



must be prepared in advance. It should and of nervousness. The only remedy is Let us investigate the different weak begin with the striking of c, be continued to single out the points where the stumponts, the blemishes which still mar the during the striking of d and c, and almost bling generally occurs and to practice performance, and suggest the way to remove these seemingly insurmountable bar- this way a sudden shuffling of the hand to creasing rapidity. Finally repeat the whole the left is avoided. But, as in the ascend- passage until the stumbling disappears. ing example, not only must the fourth finger be over its note at the right moment. The whole hand must be uniformly trans ONE OF THE worst blunders made by ported to the left side so as to produce

which require the greatest evenness and of the thumb and (2) the shifting of the exact, the technical problems are more or smoothness. This comes mostly from hand to the right in ascending and to the less solved, but the rhythm is neglected. structures. And comes mostly from mang to the right in assertant game to we less sorted, out the right in assertant game to assert game to game to assert ga we fungers in each hand, and, with this ing such running passages must not be dif- tained for their full value. Rest signs limited number, we must run over the ferent from the motion of shifting the are ignored and so on. This is a serious whole keyboard as easily as if we would hand (right or left) over the keyboard blunder which requires radical treatment.

man limitation. No undue bunching of formed with the back of the nails. Here, of can begin the exercises with simple time should be noticeable by the listener course, the passing of the thumb not being division and then gradually advance to no jerking motion should be visible at required, all the notes flow uniformly and the most complicated syncopated figures. time the thumb passes under the other easily. There is no grouping and no bunch- The task of educating the ear to this figures, or the other fingers pass over the ing. Just as smoothly ought to flow all special branch of music, being thus liber-As a listener once remarked to a passages where passing of the thumb or ated from the other ingredients of tonal rain well-known pianist, "It looks as of other fingers are necessitated. Smooth- art, becomes comparatively easier of ful-

reserve. Verily, I cannot see where you To vanquish this defect scales and arpeggios in all keys should be strenuously A pearl necklace, to be perfect, ought to practiced, hands separately and together.

Wrong Basses

pupil, flattering himself with the belief that toward the end of a difficult passage. This Improper grouping, one of the most he has done his whole duty when he has effort of retarding will effectively neutralprevailing defects, and one very difficult to mastered the passages in the right hand, ize the undue haste. The German has a eradicate, is caused usually by superfluous does not pay much attention to the left very appropriate expression for properly motions in the passing of the thumb. The on which generally devolves the task of ending a piece. He calls it ausspielen which majority of pianists wait until the last mo- accompanying and of supplying the har- means play to a finish. ment for passing the thumb under the fin- monies and the basses. (I say generally be- Another warning should be sounded at gers or the fingers over the thumb, where- cause sometimes the roles are inverted and this point. Suppose two consecutive pasas this operation should be prepared in the left hand has the function of perform- sages have been thoroughly practiced and common blunder is the striking of wrong tation; there is stumbling in passing from notes in the bass. Absorbed as he is in the the one to the other. They must be joined, the pupil should not wait until he strikes notes except the right ones and seems not also to perform them as well in succese for passing the thumb, but should begin to be disturbed at all by the resulting sion. But this is not the case. The join-

E having practiced a difficult piano piece, for e he almost touches f, he will be prefund themselves at a loss to render pared for the single action of striking f note of the bass until one felels it surely their performance so perfect and artistic when the time comes for that note. as to be mature for a public performance. It is not only the thumb which should the hand at random toward a distant bass They have overcome the most intricate be ready to strike. The whole hand as note, which, like shooting at a distant tarpassages. They have memorized the com- well should be transported in advance so get, results in "hit or miss" (more often position. They are able to play it through that there may be avoided, in the passing, miss unless one is a crack shot), should

Stumbling

S TUMBLING in the midst of a passage, thus breaking its continuity and causing a noticeable gap, is a deplorable fault. This fault is more conspicuous than any other as it affects the regularity of rhythm. It is often a result not only the passing of the 4 between c and b flat of inaccuracy but also of lack of courage

Keeping Time

C ORRECT time is another factor which the student and sometimes the ador bunching of notes in running passages These two operations, (1) the passing vanced player overlooks. The notes are An excellent preventive or cure of this

They should show an uninterrupted conue are the Impromptus in E flat (Op. 90, especially to blur the last notes takes a recalls the ludicrous impression received
timuly. If, however, they are all equal in No. 2) by Schubert, Mendelssohn's Spinprominent place among the shortcomings when the writer heard the great Philresult from the attention of the player being given to catching the time of the next period. But hurrying toward the end C ORRECTNESS of execution in the brings indistinctness and confusion. This left hand is often neglected. The inclination may be combated by retarding

ing the passages, while the right hand car- mastered, but, played in succession, the ries only an accompanying part.) The most connection is still lacking. There is hesifaultless performance of the passages in attached, "pasted together." One would should be performed with a robust, masthe right hand the pupil, as a rule, shows think that, having studied the two parts culine touch, suggesting all the noisy insurprising persistence in hitting all the to perfection, the player should be able ing of the two sections requires a special



EUGENIO PIRANI

study. The approach from the one to the other should be accompanied by a hardly perceptible slowing down, so as to give opportunity to prepare for the following

The Meaning

HAVING CONSIDERED the preceding more or less technical problems, there is a more profound excellency after which the conscientious student ought to strive. First of all, he is to interpret the master's meaning. Every composition has a meaning. It is sometimes expressed in the title, Lullaby, Spinning Wheel, Mili-tary March, Funeral March, Serenade, and in all the various dances, Gavotte, Minnet, Waltz, Polouaise and so forth. Now, it is perfectly clear that, if the composition is thus specified, the player has his course marked in an unmistakable way.

A Lullaby must be executed with a sweet, tender touch, as to visualize the mother singing the baby to sleep. How often have I heard even renowned pianists allowing themselves, in the midst of such a composition, the display of noisy crescendos and of other needless effects, which, of course, are a crime against the character of such a composition. Everybody understands that with such tonal THE INCLINATION to neglect the to skeep would suddenly be awakened and proper finishing of passages and would start to cry uproariously. Which harmonic Orchestra of Berlin (under the leadership of Arthur Nikisch) perform a Lullaby adapted from a song for grand orchestra. Imagine an assemblage of more than a hundred musicians, supplied with trumpets, trombones, timpani, big drums and so forth, trying to put a tiny little baby to sleep. Of course they all played very oftly, but the picture of an array of robust (male!) individuals engaged in lulling to sleep a little infant in his crib was too farcical for words!

A Spinning Wheel should suggest the smoothly rolling of a well lubricated (not rusty) wheel without jerking, without roughness. Also the touch ought to be light and floating. Any excess of sonority should be avoided.

A Military March, on the contrary, struments of a military band.

One sees that a correct, faultless execution is not the only requirement. The (Continued on page 141)

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GREAT MOMENTS WAGNER'S NIBELUNGEN TRILOGY

> These are the Famous "Ring" Paintings

> > K. Dielitz



The Transcendent Magic Fire Music Scene from "Die Walkure" is seen above.

At the right we have Sieg fried slaying the Dragon Fafner from "Sieg fried".



Wagner's genius never reached greater heights than in this scene (above), in which Brünhilde carries a wounded warrior to Valhalla.

THE ETUDE

Wagner, The Eternal

The Renaissance of the Immortal Music Dramas at Bayreuth and Munich

By Nicholas Douty

Mr. Nicholas Douty, eminent teacher, composer, and for twenty-five years tenor soloist at the Bach Festivals of Bethlehem, Pennsylvania, visited Bayreuth and Munich last summer in quest of materials for this article for THE ETUDE Music Magazine. Our readers will find it very graphic, in fact, "almost" as good as a visit to "The Shrine of Wagner."

upon his own but also upon future generations, furnishes the true and final measure of his place in history. Buononcini, durto the famous verses:

They say compared to Buononcini That Mynheer Handel's but a Ninny; Others aver that he to Handel Is scarcely fit to hold a Candle

Strange all this difference should be, Twixt Tweedle-dum and Tweedle-dee,

name in the dictionary of musicians How has Time dealt with Richard Wag-

almost every sort of musical argument, His revolutionary theories in regard to art, his unconventional life, his association with what stolid burghers of the Fatherland, time. He was looked upon, not as a fixed star in the musical firmament, but as a comet of tremendous brilliance with such an occentric orbit that it would soon pass out of the range of human vision. Brahms, the sure, the scholarly, the calm and wellwas the model that all young composers

What has been the judgment of posterity upon these two great men? What has been their influence upon the composers of the present era? The music of Brahms is as much admired to-day as it ever was. As a composer he is as much alive as ever and Rach-His music stands a monument to his genius, maninoff. as solid as marble, as immutable as bronze. The musi-His symphonics are as great as those of cal parents Beethoven, his songs as fine as Schubert of R. Strauss or Schumann, his chamber music as superb are Liszt as Mozart's. It is generally recognized and Wag-that with him ended the so-called Romantic ner: Erich

Wagner, the Progressive

sense was extraordinarily acute, his feeling for the theater, tremendously keen. He higher flights of genius. The visible or- ten visit. The

Beethoven; dead, he has become only a rollers and pulled across the stage to produce the illusion of motion during the performance of his music. In a word this lie in "Die Meistersinger" and "The ner? Is he as great an influence now as he restless, anarchistic spirit, impatient of was when alive? Or has he, too, faded control, reckless of tradition, was always like the Biblical flower that had no root? endeavoring to improve not only the ideas Wagner has been the storm center of discovered by others but also the very improvements which he himself introduced. In association with the architect, Semper, he built with funds from King Ludwig of

The Wagner Heritage

nposers, even down to the present

Italian

during his lifetime. His influence, not only quately express all his ideas; therefore he "Louise," more than a Gallicised picture of than, when it was confined within his improved the old ones and invented new ancient Nuremburg as painted by Wag- small, slight and inadequate body. ner in "Die Meistersinger." Puccini re-The old-fashioned opera house, with its members him in "The Girl of the Golden ing his lifetime, was as great as Handel, four or five galleries in which it was imthe controversy between them giving rise possible either to see or to hear well, next "La Bohéme." Elgar's "Pomp and Circumcame in for his censure. Nor was the stance" seems like a pleasant combination tion of Cosina, his wife, and Siegstage as he found it adequate to represent of Bayreuth beer and British ale. "Pelléas fried, his son, the theater at Bayreuth has the mighty conceptions of his genius. Its and Mélisande" and "Verklaerte Nacht" of boundaries had to be increased, its size Schoenberg lean heavily on Wagner. And cnlarged, its traditions modernized, its if Schoenberg endcavored to create a new technic reorganized. Lighting and color harmony by adding fourths to a root ineffects, unknown until his time, were intro- stead of thirds, and a modern counterpoint Hummel, alive, was placed on a par with duced. Seenery was wound upon huge by logically leading the voices to their con- and not even the genius of Wagner can

The whole-tone scale and its dissonances, used nowadays by every composer in Tin Pan Alley, are first suggested in The Ride of the Valkyries. Jazz is a new invention since his death; but many of its tangled the radical political element, which ended Bavaria, Festspielhaus in Bayreuth, the rhythms and some of its scoring can be with his expulsion from Germany-all most modern theater of his period, embody- traced to him. It seems like a sort of illethese made him an object of horror and ing his ideas; and here, in 1872, his operas gitimate cousin four times removed. amaze to the solid, respectable, if some- were adequately produced for the first George Gershwin and Rudolf Friml, and especially Deems Taylor, owe him the very bert or Giannina Mia of Friml. deepest debt. It may be safely said that no other musician has influenced modern and ONE CAN TRACE in all the modern ultra-modern music as much as Wagner.

Fifty years have classed since the death time, the strong influence of the master of of this marvelous, many-sided genius, young girls, this scene would have a uni-Bayreuth Rimsky-Korsakov, an avowed musician, poet, philosopher, critic, conducbehaved, the utter antithesis of Wagner, disciple of Russianism in music, revised tor and dramatist; and yet his influence his entire system of orchestration after upon the art life of the world is greater becoming intimate with the music of Wag- than ever. In every civilized land his our grandmothers, brought neither illusion

repertoire phony orout his mumovie diadequate mumoods of his most advanced films. spirit. steal his

WHETHER OR NOT a man is chestra interfered, in his opinion, with the Love of Three Kings' is more Wagnerian a quiet garden in Bayreuth but his brave really great can scarcely be de- dramatic situation; so he sank it in a pit. than Montemezzian. Nor could Changena, and. restless, if somewhat cynical, spirit termmed, with any exactinude, The instruments of his day could not a de- tier make of his lovely Street Scene in moves about the universe more freely now

The Bayreuth Traditions

U NFORTUNATELY, under the direcbecome the center of Wagnerian tradition, a very temple of ultra-conservatism. Everything must be done in 1927 just as Wagner taught them to do it in 1875 or 1883. The world has moved since then, entirely withstand its progress. The reproduced, does not the germ of both ideas sult is that scenery, costumes, action and production sometimes seem a little oldfashioned there. It is true that the Wagnerian law is always most carefully and faithfully observed; but his restless, ultramodern spirit somehow escapes them. For example, when Parsifal is tempted by the Flower Maidens, the members of the chorus in long skirts and tights present a ludicrous appearance. The music accompanying this scene is quite up to date. is a slow waltz as sensuous and inviting as Kiss Me Again of Victor Her-

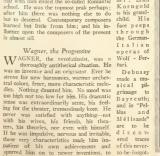
Staged by Ziegfeld or the stage man

ager of the Folies Bergeres in Paris, with

lowing colors in the scencry, with warm lights against the flesh tints of beautiful versal appeal at once clear and understandable. The fat and flossy singers of Bayreuth, dressed in the stage clothes of nor temptation. A young, modern and arbefore; the dent Parsifal would have taken just one look, jumped out of the window and steered straight for Atlantic City or Coney phony or Island. There, upon any warm summer chestra can day, he could find a display of feminine be consid- pulchritude carefully calculated to test the com- moral strength of the "purest of fools," plete with- the most Quixotic of medieval knights. However, if one can overlook such minor sic. The details as this, it is a great privilege to hear and to see a performance of "Parsirector finds fal" in the Festspielhaus in Bayreuth. One in his works enters it reverently, and, in its dusky atmosphere, far removed from the rush and sical expres- competition of the business world, one can sion to ac- recover for a moment something of the company and sense of sacredness of the art of music, depict the a feeling of the ethical value of stage representation, so usual during the Middle Ages and so foreign to our modern

The Bayreuth Orchestra

methods, his melodies and A N ORCHESTRA of one hundred and ten men, picked from all over Gerhis rhythms; many, is wonderfully trained and led by dramatists Dr. Carl Muck, once the conductor of the purloin his Boston Symphony Orchestra. Partly plots and owing to the marvellous acoustic properties his stage of the theater, it has a glowing, golden technic; blended tone almost unrivalled by any philosophers other operatic orchestra. No one instruadopt his ment nor group of instruments sticks out outlook upon of the tone mass-no acidulous oboe, no He strident trumpet, mars its beauty, but an is buried in almost perfect ensemble is obtained. The





THE RHINE MAIDENS

is not to be found anywhere in this imthe present and hope for the future, a throw asside the old-fashioned ideas of Nine large-framed, long-haired Valleyries

perfect world. These sine with the feet larger is not seen and hope for the future, a throw asside the old-fashioned ideas of Nine in the present and hope for the future, a throw asside the old-fashioned ideas of Nine in the feet larger is not seen as the present and hope for the future, a throw asside the old-fashioned ideas of Nine in the feet larger is not seen as the feet larger is not see perfect world. They sing with the fire lelpful tonic indeed to battle with the what constitutes good singing. Tone is the lifted up buge, yet pleasant, voices in that and perfection of the Back Chale of the Control of the Back Chale of the Back C and perfection of the Bach Choir of after-the-war world, too full of materialfoundation upon which all vocal endeavor tremendous pean of physical happiness
foundation upon which all vocal endeavor tremendous pean of physical happiness
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foundation upon which all vocal endeavor tremendous pean of physical happiness
foundation upon which all vocal endeavor tremendous pean of physical ha Bethlehem under Dr. Wolle, but with even ism, selfishness and irreligion. more beauty of tone. The thick, largethroated German bass voices may sound somewhat guttural in solo, and the darkcolored contraltos somewhat masculine when singing alone; in chorus they produce taught to sing in a clear, bright head voice which any English or American choir trainer might envy. Musically, the high point is the ending of the first act. In spite of its many beauties, the opera never again quite reaches this perfect combinascenery, music, poetry, mysticism, light and color which Wagner dreamed of so often and which neither he nor any other composer often attained

The singing-actors to whom the leading rôles are allotted are all routined artists. well trained in both the music and the action. They know just when to make the somewhat stilted and conventional gestures required of them, in rhythm with the music, and, in Parsifal's case at least, when to stand still and remain in the picture.

Their words can be heard and understood by the audience; and if they often sacrifice beauty of tone for clarity of enunciation, airaid to risk an innovation, for fear of it is an open question whether they lose or gain the more by this method. At least they are intelligent and intelligible; while many singers with greater voices are neither one nor the other. Here is no prima donna trying to "hog the stage," no romantic tenor followed always by the spotlight. Each artist tries, not for his own personal aggrandizement, but to be in the same "mood" with the chorus, the orchestra, the stage director and the conductor, to represent faithfully and perfectly the ideas of the composer and the dramatist.

This is no "Show," no mere amusement. As does the "Passion Play" in Ober- wildly well.

Such a chorus of men, women and boys ancient town with a feeling of belief in singers have not escaped the templation to incontrol of the situation at all times not to be found anowhere; in this in this control of the situation at all times and the single of the situation of the control of the situation at all times not to be found anowhere; in this in this control of the situation at all times and the situation of the situation at all times and the situation of the situation at all times are situations.

The Munich Spirit

Munich an attempt is made to present the Wagnerian music-dramas in the most modern manner, unhampered by the weight of tradition. The building itself is very dramatic stage; consistently to sacrifice festivals of Bayreuth and Munich, is one good to look at, simple and well designed, the music to the characterization is not of tremendous strength and the lasting viwith a lovely garden at the back where the audience can spend very pleasantly the half hour between the acts. The stage It is nainful to hear the curve of his mar-proach the depth and height of them. Peris small but equipped with all modern improvements. Scenery and costumes are to have his superb harmonic scheme dis- "Death and Transfiguration" he goes down new since the war; young voices have torted. His dramatic situations are tense to the grave and rises to the highest been discovered and trained to sing both the choruses and the principle parts. The Yet exaggeration seems to be the keynote bussy is a truly delightful series of stage rather small auditorium, scating rather less here; the stage pictures are larger than pictures with lovely, sensions, musical ilthan eleven hundred, amphitheatrical in life, the emotions, superhuman. "Craft" Instrations, "Monna Vanna" of Février is design, with each row of seats raised a takes the place of "art"—mere size of coninteresting and intense, but searcely great. little above the one in front of it, is trol and balance. The same tendency is decorated in a gray-green color, very restful and comforting to the eye. New and ardent musical conductors bring verve and esprit to the performances, so that they are never languid, indifferent, nor coldly correct. Nor is the stage management the wrath of the conservatives or, worse still, of losing a job. For example, in the first act of "Das Rheingold" three young please and soothe the ear as well, in these and beautiful members of the ballet corps Munich performances. The very great impersonate the Rhine Maidens, while artist who sang the difficult part of Hagen three solo voices sing the music. The ef- in "Gotterdämmerung" made of it perhaps fect is fine visually, dramatically and musically. No singer lying upon her stomach. In voice, make-up, physique, action, enun-unapproachable. and making swimming motions with her ciation and atmosphere, he left nothing to hands, can emit good tones. Nor can be desired. His Hagen was not a legenthree ponderous, middle-aged German dary lay figure, but a living, breathing be-Hausfrauen produce the illusion of seduc- ing. Gertrude Kappel, who comes to the

ammergau, this Bayreuth "Parsifal" brings Unfortunately there is no Dr. Muck can shout, as if often does; but it can sing. back to the remembrance those ancient among the Munich conductors, to make also. The Apotheosis of Hans Sachs, days when religion and art were one and the most of the orchestra and to illuminate from the last act of "Die Meistersinger." inseparable. Each player, no matter how the truly great scores of the Wagnerian showed its strength, its control of nuance later composers learned from Wagnerian humble his position in the general scheme, dramas with the light of his genius. The and beauty, and made one wish that it were 4. Compare performances 1 Wagner's

action are superimposed.

N THE Prinz Regenten Theater in characterize more and sing less than is the with its heroic traditions, is surely in safe. custom in America. To play a part well, hands. exhibited in the huge and crowded can-

The Munich Ensemble

the stage settings, and a great deal to tive youth and beauty, be they ever so Metropolitan Company this season, has a carefully costumed and sing they ever so gorgeous, healthy voice, a pleasing person-incentor? ality and a captivating smile. The chorus

brass choir is especially fine—rich, sono- performance which partakes as much of as in Bayreuth, the brass being the most basch, a young and enthusiastic conductor, rous, grandioge in tone, wet never basch, entire the property of the prop ross, croot is especially fine—rich, sono-performance which partakes as much of as in Bayreuth, the brass being the most market, a young and contribusable conductor, ross, grandiose in tone, yet never larsh, chick as it does of art. One leaves this remarkable of its choirs. The Munich serious way as shorted and sincere, was quite. Such a chorus of men, women and how are supported by the contribution of the situation at the support of the situ rests and upon this as a pase, expression, and treatment and enunciation, characterization and dramatic only Teutons can adequately sing. If such women as these are to be the mothers of ction are superimposed.

Speaking generally, the Munich singers the German children of the future the race.

to dress it, to look it, to live in it, are as The whole impression—as one thinks it to dress it, to look it, to live a upon the over in retrospect—left by these summer necessary. The music of Richard Wagner tality of the Wagnerian music dramas. No is the greatest operatic music ever penned other musician of modern times can apvelous meiodies pressed out of shape, or haps Richard Strauss comes nearest. In enough; exaggerations only cheapen them. heaven. "Pelléas and Mélisande" of De-Stravinsky's "Fire Bird" gl vases of some of the South German paint-like a luge jewel compelling the thanks ers of the last century, and in the coarse and the admiration of the world. Pucbut vigorous Munich school of the present, cini's triptych of one act op (as never quite recovers the charm and nat earlier works. Korngold successes are pleasant to THERE IS much to delight the eye in they wind along as placifly at the Danube at Vienna. In the music Wagner culminated all the music, all the stage art, and most of the philosophy of his age and period. He remains alone upon

SELF-TEST OUESTIONS ON MR.

1. In what ways was Him or a musical

the construction of theater

3. What are some of the things that full mile in a posture in the general section with the section of the section of

Musicians, Take Care of Your Ears! By IRVING WILSON VOORHEES, M. D.

Contour

of the

Human Ear

Differs

in Every

Individual

A Noted New York Head and Chroat Specialist Discusses a Subject of Great Interest to Music Workers



WAGNER

REETHOVEN

WAVE VOU a "musical ear?" If you think you have, just what do nean that they are fond of music, have a areat sense of musical appreciation or can easily remember melodies once heard and repeat them note for note. Others are roud of the fact that they have absolute out h and regard that talent as alone raiseworthy of the designation of musical

As a matter of fact, all of these interpretations are inaccurate, for it brain, and not the ear, which is in the last malysis musical. The ear is merely a mying agent or sound-conducting mech-It is the gray matter in the brain lls which stores up memories and interthem in musical thought and lan-

matomical configuration of the human ear, children playing about the floor and found It has been said that great musicians have that every one of them had exactly just had peculiarly shaped external ears. That such a shaped lobe, Just how this discovhad peculiarly shaped external ears. That such a shaped lobe. Just how this discovome cases had an extraordinary shape, stated, is said to have had an ear similar to ant's. It is also stated authoritatively Victina Patti had extraordinarily

rom the obvsician's standpoint not uch can be said in favor of the peculiarny of the external ear in relationship to musical talent. Scientists have for years noted certain peculiar markings, particularly the so-called Darwin's tubercle. which is supposed to show some relationship to the aural appendage of the monkey, being a vestigial evidence of our evolutionary origin.

Look for the Curving Lobe!

It is interesting to speculate upon the home one day he chanced to notice his evidence that supports this theory.

entirely accurate.

of scientific interest. For example, the tioning as the better part of valor. LEARNED professor once made the unfortunates and make a new canal, thus to a fatality in every instance. A LEARNED professor once made the unfortunates and make a new canal, thus statement that he could always pre- improving the hearing enormously. In So many misconceptions harass the genlobe of the ear which is, of course, that lacking entirely. The cause of such a significance. portion which used to be pierced for the happening is not always evident but it is Reduced to its lowest terms, the ear is age who, because of a severe pain in the insertion of earrings. He said that when sometimes herefultary or dependent upon composed of an external channel and an ear, had allowed a friend (?) to melt a the lobe is not curved but comes down in a disease of the blood. It has often been internal channel separated by the drum tallow candle and cause the hot grease to

skin insanity is likely to develop. Going the latter cause, but I know of no scientific ridge of bone which can be felt directly

I Am a Longshoreman!

examination. I have always been inter-So it was in the case of Mozart, whose Sound perception is influenced a great ested in the singing voice, for example, whole ear was very thin and had almost deal by the condition of the external audi- and once upon a time during the examinanot external margin. Another instance is tory canal. Any obstruction preventing the tion of a clinic patient I was much imthat of the late Constantine von Sternberg ingress of sound varies its intensity and pressed by the excellent anatomical conthe possibility of judging pitch. I remem- formity of the nose, pharynx and larynx. ber a well-known pianist who for some The patient had a splendid vocal apparatus weeks had been troubled as to whether or in every respect, which suggested to me not his pitch sense was accurate. Upon that possibly he possessed a singing voice. examination I found a plug of hard wax Therefore, I questioned him as to his ocobstructing almost completely the entire cupation. "Are you a singer?" I said. A external canal. When this was removed look of disgust spread over his face. "No, his response to normal sound stimuli was indeed! Do I look like one: I am a longshoreman." Ever since this experi-Certain malformations occur, which are ence I have regarded discretionary ques-

> aural canal may be absent but the drum. The recent illness of a great operatic and auditory nerve quite normal. Some-tenor and the resultant publicity given to . In adults a badly decayed molar or neutimes this occurs on both sides; more often, the case by the newspapers calls attention fortunately, on one side only. It is pos- once more to mastoiditis-a disease which an infected tonsil, quinsy or sore throat sible to do a plastic operation upon such to the average layman seems tantamount can closely simulate a middle ear abscess.

dict the possibility of the development of cases of so-called congenital deafness the eral mind regarding pain in and around the of queer and harmful things. insanity by the peculiar formation of the auditory nerve is either rudimentary or ears that it is fitting to explain briefly its

floor of a normal external car canal, you would soon come to a barrier which would completely block further progress, namely, a tense, thin partition through which you might look into a rather box-shaped chamber called the tympanic or drum cavity Then, if you could enter the mouth of the internal channel or Eustachian tube at the very back part of the nose, you would travel somewhat farther until you came into the chamber seen from the other side of the drum, namely, the tympanic cavity.

Once within, the only way out would be to retrace your steps or to walk straight on through until you came into a sort of ante-chamber called the mastoid antrum. Passing on through this you would soon find yourself in the honey-comb-like mastoid cells which lie just beneath the hard behind the lobe of the ear.

Although most people think respectfully of the external canal and adhere more or less to the aucient dictum that "nothing smaller than your elbow" should be put into it, it is, as a matter of fact, of much less importance than the internal channel or Eustachian tube, in so far as disease is concerned. The only really painful conditions that can develop within the external channel are boils and pain in the drum from injury Practically all other aural difficulties begin somewhere back of the

Ear Infections

PAIN in or around the ear is not infrequently "referred" from some other region and is not caused by any disease of the ear whatsoever. In children, earache is often due to an infected adenoid which blocks the Eustachian tube and causes pain. ralgia may cause pain in the ear. Likewise Owing to this misinterpretation the ear is. therefore, frequently filled with all sorts

Several years ago there appeared at a certain clinic an Italian woman of middle a straight line and attaches to the adjacent said that Beethoven's deafness was due to membrane. If you could walk along the fill up the channel. When the grease cooled

Acquiring a Realistic Technic

By Maria Chipman Topping

THERE are as many different ways of technic must be individualized absolutely stiffen the wrist. Then the five fingers of the old hopping staccato, besides dodeveloping technic as there are music to be mastered. developing technic as there are music to be marked to the marked the company of the marked that number of so
There are so many items involved in keys beginning with middle C. Over and The same plan may be used in wrist manteathers, deducing that number of the same plan may be used in the same pl nor rhythm, nor any of those bothersome and confine themselves strictly to the hands, things. But a real teacher, who has the It is extremely doubtful if the average least originality or initiative, grasps technic student understands what is meant by a by its numerous horns, with a good stand- loose wrist. And a loose, detached wrist ard work for its foundation, and enlarges is the very foundation upon which modern

a cross-cut saw and an axe.

was employed. The hand was held right, troutened or a statu piece or joint plant in the fingers bent at a right nage, raised two inches wide—or two and one-half by the artists of to-day for the stiff hop
Besides the muscles of the wrists which

Besides the muscles of the wrists which

Besides the muscles of the wrists which

Besides the muscles of the wrists which the fingers bent at a right angle, raised two mores where the value of the fingers bent at a right angle, raised two mores where the value of the fingers bent at a right angle, raised the keys inches finds at the right angle, raised the results of the state of the like hammers and they struck the keys inches, it the student's name are struc-like pile drivers. But we have completely and alout six inches long. Resting the technic. This drawn-off staccast is ase of muscles that are given all to little like pile drivers. But we have completely and about six inches long, resume usuame, this drawn-on staccato is accoloring abandoned that method. We now employ pasteboard on the wood at the base of complished by placing the hand over the thought; yet they do so much to misder a least of the base abandoned that method. We now employ pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at us user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of computation by pasteboard on the woost at user of a human technic which is as variable as the he kegs in front of moone by the student within a state of the temperamental musician be is requested to rest his hand on the edge it quickly down the key, hitting the pain of the legs which draw up as though the distribution of the manner of the hand—no receive a plant of the legs which draw up as though the whims of the temperamental musician be- is requested to rest ms mand on one cage it quests of one may now me key, naturally the palm of the legs which draw up as thought cause of its individuality and altogether of the pastchoard just between the wrist of the land—no conscious effort to strike decaying to hold the foot on; and that cause of its individuality and altogener of the pasteonard put beaver use with the pasteonard put beaver use with the pasteonard put beaver used to the pasteonard put beaver us

upon it from his own ideas or experience. technic is built. There can be no fluent Technic is the basis of all performance. ripple-like playing with a rigid wrist.

In earlier years, the old German technic The best way to insurance units in the model of pastebard light staccato tooch, which is substituted scarcely any ending. It just to the control of the party was and provided by the arrival of the party was and provided by the arrival of the party was and provided by the arrival of the party was and provided by the arrival of the party was and provided by the arrival of the party was and provided by the arrival of the party was and provided by the arrival of the party was and provided by the arrival of the party was and provided by the party was and party was an analysis of party was an arranged by the party was a party was an arranged by the party was an arran

this daily until he is thoroughly imbued used as a well oiled hinge. with the idea of what a loose wrist really

There is nothing German about Josef is. Then he is started in a good technic Hofmann's technic. His tones are coax-

appealing on account of its clarity. Where and the base of the thumo. The object of even press the key, Just the doubling set of muscles which stretch over the lower the old German technic was machine of this is to break the stiffened muscles of the finger does that. This almost unjaw, Relax these muscles and see how conscious effort produces a place that the strength of the finger does that the sum of the fine of the finger does that the sum of the fine of the taught, machine made, and had that whith no an uncommentation to the form of the products a clear ringing much more commendation of the sharp metallic one you can play

are pressed down, one after another-C, the practice of thirds, sixths and octaves, D, E, F, G, and back again, slowly, rest- the fingers are drawn off in the same way, fully. The student is required to practice at the same time the wrist being raised and

book. Hanon's Virtuoso Pianist is one of ing, caressing, inimitable. And one of his Technic is the basis of all performance. rippie-tike playing with a right wirst.

Without a good, even, well-developed and Vet the student cannot conceive how the the best. Dr. Mason's Touch and Technic most effective ways of playing chords to be another. If there is a northern of the conceive ways of playing chords to be a northern of the conceive ways of playing chords to be a northern of the conceive ways. Without a good, even, well-developed and Yet the student cannot conceive now the highly efficient, technic a piano player of keys of a piano can be struck without the is another. If there is a tendency for the by laying his fingers on the keys needed write to effice an around a conceive ways of playing construction. highly efficient technic a piano piayer or keys or a piano curror as a sustainment of the piaying a large part wrist to stiffen up again bring back the and, by an upward, forward push of the piaying a large part wrist to stiffen up again bring back the and, by an upward, forward push of the whatever grade or circumstance is as mucles of the wrist playing a tage part whatever grade or circumstance is as mucles of the wrist playing a tage part whatever grade or circumstance is as mucles of the wrist playing a tage part when the part of the performance. Certain muscles does not a proposed and as poorly equipped in the performance. Certain muscles does not a proposed to the performance of the perfor The loose wrist mastered, there should thing you know there is a clear, ringing, cross-cut saw and an axe.

In earlier years, the old German technic.

In earlier years, the old German technic the best way to illustrate this is the in-demonstrated by Dr. Mason. Then the that apparently has no beginning and

the old German technic was machine of this is to oreast the museum amounts of the many than the many



SCHUBERT

CHOPIN

MAC DOWELL

MOZART

LISTT

there was a firm plug in the canal which virulent or the patient's resistance is so adhered so firmly to the walls that an poor that an operation fails to stay the anesthetic had to be administered in order progress of the disease. The mortality is to effect removal of this foreign body. not high, no higher than in the early-diag-Examination disclosed a decayed wisdom nosed and promptly-operated acute appen tooth. This was pulled and the pain dix, which is, I believe, only about two per promptly disappeared.

thing in our eyes, except upon the advice of the former case, is immediate and certain, marked to a friend: "Technic, sir, is a negebile." a specialist, but, since we cannot see into while in appendix cases there is always everything. Without it the musician can our own ears, we seem to take it for danger of a supervening peritonitis or in- accomplish little. One always has too granted that no harm can be done. Never-flammation of the lining membrane of the little technic to say what one has to say. theless, it is possible thus to destroy the entire abdominal cavity drum and to lay up for ourselves a large store of future trouble

The Bather's Bane

stuffing the ears with cotton or adjusting has no effect upon the voice, but convalcsa bathing cap with meticulous care "to keep cence is prolonged for at least two months. fact, one cannot keep water in the canal without corking it up any more than one can keep water in a bottle without corking it up. If the drum is normal, that is, if there is no perforation, all one has to do is to turn the head to one side and let the

On the other hand, if one feels fullness and a sensation of fluid moving in the ear, cause pain in the ear. then water has tunneled up the Eustachian tube into the drum cavity and is trapped there. During deep diving, or when the mouth is opened while under the water, trouble fluid easily works its way up the tube and into the middle ear. This also happens if. upon coming to the surface, the nose is

It is quite evident from the above explanation that not only water and mucus can invade the middle ear, but disease germs as well. When germs enter the middle ear or tympanic cavity, they multiply under the favorable conditions of warmth and moisture there present and an abscess results. The pus engendered fills the cavity to overflowing, and the drum becomes stretched, giving rise to redness, bulging and intense pain. A physician should be called at once, no matter what time of the day or night the pain begins. As soon as he has established the diagnosis through examination, he will cut (incise) the drum. thus allowing pus and blood from the congested area to discharge into the canal, The pain is promptly relieved, and the patient often sinks into a restful sleen after the previous hours of suffering. Grandmother used to apply a flax-seed poultice or heat in some form in order to make the abscess burst-incision was not known nor practiced in olden days-but this was dangerous and often produced a chronic dis-charging ear for life.

Mastoid Trouble

IF THE amount of pus is so copious that importance of going ahead, regardless of it cannot all discharge through the drum slight errors. opening, it readily backs over into the mastoid cells. Here inflammation of the mu- every mistake should be carefully correctcous membrane lining of the cells promptly ed and the correction perfected to develop takes place and the pus causes pressure in- accuracy. But, when playing a piece as a side of the mastoid bone, giving rise to very side of the mastoid hone, giving rise to very experience of the mastoi severe pain. Occasionally this pain will impose or a repetition. Mistakes so often which made the setting down of his ideas stances it is better to operate as soon as an is sensitive to a break in the continuity X-ray picture shows that all of the septa of a piece. or partitious between the cells have broken You may say that you cannot go on if down, thus creating one large cavity,

fairly swift and sure, but when operation tice. If every time you play the piece you is too long delayed, serious complications, make yourself go on, regardless of blunsuch as brain abscess or clots in the large ders, the habit will be acquired and you such as brain assess or cross in the large veins, make the outcome dubious. Most of will have the desired presence of mind, tant item both in life and in the arts. If vein, make the outcome dubious. Most of will have the destroy pre-cause or mon, the north in the arts. If it will therefore interest you to learn use the fatalities result from delay, caused by However, in order that such practice will a painter does an oil of the great Matter. Control of the great Matter than the such presents of the great such properties of th the fatalities result from delays caused by Inowere, in touch a cardess playing, it is from, that marvelous jeved of the Swiss and, in fact, carried more money at most cardes playing the laborate one time pushing the Alps, he tables care to allow consistent and, in fact, carried more money at most carried to the swiss and, in fact, carried more money at most carried to the swiss and the fact of the swiss and the

cent. Personally I would have less fear of We would never consider for a moment undergoing a mastoid operation than of an

The dressings, especially the first few reach one's artistic ideal. The height of dressings following the mastoid operation, the ladder is constantly increasing, but it are, of course, painful. But in the interval there is not much distress, ordinarily, and ideal itself is not stationary: at each step THERE IS a strong belief that water the temperature is not high, sleep often beof advancement which one takes, the ideal gets into the cars while swimming. ing naturally indulged in without the aid Very often one sees people at the beach of any narcotic. Fortunately, such illness tainment of our ideals is constant, the water out." Water does get into the and that is, of course, a serious matter for ears, but not by the external route. In the singer who must sing in order to live.

SELF-TEST OUESTIONS ON MR.

1. What three great musicians have had culiarly shaped ears?

the Eustachian tube.

4. When is it found necessary to pierce

His Own Musician By ANNETTE M. LINGELBACH

WHEN the child begins his practice- gaged in warfare with neighboring peohour, see that all his working materials ples, such as the Persians. are at hand, his Mozart music-book, pencil and lesson-assignment book. Then return have been known to musical archeologists to your work and leave him alone. If he for some time, but until the recent displays wrong notes at first, do not interrupt covery at Memphis no one has seen the him, but if he continues this practice, rem- hymn in its entirety. edy these mistakes before they become Unfortunately there is no authentic fixed habits. He must learn to correct his means of deciphering the music so that

own mistakes. Perhaps you practice with him. That is all to his good. But do not practice with him every morning of the week. This will weaken him in the matter of individual initiative and strength. He must learn to to stand upon his own feet, to study out you give him too much of your assistance. When you take your pen in hand to write, Three days of your help and three of his remember that you are telling things about Three days or your help due one. On the will reach his sphere yourself which may be very patent to a doubts he had entertained.

Go Ahead!

By MAR IORIE GLEYRE LACHMUND Nor ALL players or teachers realize the

Of course, when you are practicing, you will look at the facsimiles of many of the Beethoven manuscripts you will see most hurriedly scrawled words and notes-angular, ill-formed, and, withal, finished whole, the complete effect is more eloquent reminders of Beethoven's characon paper a frightfully unnerving task. Incidentally, the number of erasures and cor-

own, thus creating one large cavity. you miss. But that difficulty, like most When this is done promptly recovery is other difficulties, can be overcome by practakes, the next time scruppensay concess outlier with a few chaets (thits of the annually from the Duke Occasionally, however, the germ is so ing and studying each place as it is missed, mountaineers) or a hotel; and, by this ices in these capacities.

A Melange from France

SHORT ARTICLES TRANSLATED FROM RECENT PARISIAN PUBLICATIONS

means, the Matterhorn is properly set off Technic Is Everything? by the contrast. It looks its height by ARTHUR HONEGGER, one of the famous reason of our instinctive comparison with

French "Six" and composer of such diswhat lies before it in the picture. cussed works as Pacific 231, once re-All this explanation is merely prefatory to our narrating a story about Camillo Saint-Saens, the great French composer. which recently came to our ears The Artists' Alliance of France was It is a ladder up which one climbs to having a meeting in Paris. All the officers

The Oldest Musical Manuscript

Fragments of this antique manuscript

The Writing tells the Story

A long article on the handwriting of

and disordered character of the master. If

rections in the average Beethoven manu-

script is enormous. Sometimes a whole

Saint-Saëns Plays a Joke

CONTRAST is, as we all know, an impor-

page is scarcely decipherable.

we can be sure of how it sounded

were on hand and a goodly representa tion of members, and all were enjoying is always, alas, too short. And, indeed, the the meeting with evident pleasure. Saint Saons was present, and after a while he played something on the piano. Loudly becomes a little bit higher-and thus the applauded, he rose from the piano stool distance which separates us from the atand, advancing towards the president of the society, presented him with a cheque which he had taken from his pocket. The president started to thank the donor with It will be a matter of intense interest to true French effusiveness when, looking at musicians and music-lovers to learn that the cheque, he found that it was for only the oldest musical manuscript of which we \$2,50! Saint-Saëns noticed the crestfallhave any record has just been unearthed en look which came over the gentleman's at Memphis, Egypt. It is the dithyrambic countenance, and so he hurriedly drew Describe the external ear channel and hymn. The Persians, and was composed by from his pocket a second cheque and Timotheus of Milet. Pylades, who was a handed it to the president This cheque 3. What disorders of other members can noted cithara player, is said to have been was made out for \$2500 and had been the first to sing this hymn. It is, of course, sent as a gift to the Artists' Alliance by written on a roll of papyrus, and was the American pianist Ernest Schelling 5. Describe the symptoms of mastoid found in a tomb, alongside some wooden. The president's thanks were now very and leathern objects. As near as we can vigorous and continuous, and the other estimate, The Persians dates from the officers of the Alliance also expressed to end of the fourth century, B. C .- a time Saint-Saëns their extreme pleasure, when Greece was almost constantly en-

Sousa and a Legacy

It was when the great bandmaster was in London, England, some years ago. He was called upon one day by an attorney and informed that a certain very rich and rather peculiar Irish lady intended to leave him in ber will a large sum of money. Is scems that the lady had for some time been in precarious health, but since hearing several concerts by Sousa's Band she had found herself very greatly improved. Therefore, in gratitude, she wished to leave CHIROGRAPHY-the science of interpret-Lt. Commander Sousa the sum of money ing handwriting-is one of the most interesting sciences of which we know, even mentioned before

to stand upon his own rect, to suggy out.

It is one of the least exact. A raturally much surprised and indeed he Hearing all this, the handmaster was teries, and to discover the time and the meaning of the melody. Unconsciously thereby be pretty well determined, and so might be playing a joke on him. However, an autographed letter from the lady herself soon reached him, thus dissipating any

At once Sousa wrote back a refusal and well-known musicians could be constructed that the legacy would be cancelled on the and made very interesting. However, in condition that Sousa permit her to make this brief space, we would like to remark him her sole legatee. Prevailed upon by simply how vividly the writing of Bee- his friends, Lt, Commander Sousa finally thoven portrays the nervous, energetic, accepted this condition; and it is believed that when the money came to him, he used it very largely for charitable purposes.

Leonardo a Musician

THOSE of us who have read something f that wonderful, hrilliant period of bistory known as the "Renaissance"-occurring during the fifteenth and sixteenth centuries, in Italy and France-will b familiar with the name and genius of Leonardo da Vinci, the great painter and writer. Even if you have never heard th name, the chances are very great that you know and admire the famous paintings The Adoration of the Magi, and The Las the unwillingness of the patient or his not lead merely to careiess purying it is norm, that marvelous jewel of the Swiss and, in fact, earned more money at must friends to undergo immediate operation wise to alternate—one time pushing the Alps, he takes care to place prominently than at painting. A violinist and a since friends to undergo immediate operation wise to anerthate—one time passing one cape, includes care to place prominently than at painting. A violinist and a singular when advised to do so by the mastoid piece through to a finish regardless of mistakes, the next time scrupulously correctdotted with a few chalets (https://doi.org/10.1001/10 piece through to a funsh regardless on une as the toegodina a sizeane mountain he is reported to have received on takes, the next time scrupplously correct dotted with a few chalets (buts of the annually from the Duke of Milan for services).

The Romance of a Pioneer Prima Donna

Striking Pictures from the Life of a Traveling Singer in the Middle of the Last Century When the Stage Was Sometimes a Cock-Pit

By Hon, Top B. Galloway

ToDAY, when we read of great sing-ers who after a season in New of romance. In her triumphs she was sur-York hasten to Buenos Aires, passed only by Jenny Lind, of, whom she

THE ETUDE

The life of Ann, or, as she was better ceeded in accomplishing.

Monte Carlo, or some other distant point was a contemporary. Had the latter never to continue their triumphs, we are inter- been exploited for her American tour by ested in and perhaps surprised at their en- the matchless master of publicity, P. 7 ergy-even with traveling conditions as Barnum, Jenny Lind, while regarded as a must have been the energy and ability to great singer in Europe, would probably stand fatigue, discomfort and actual dangers never have been known through all generfor the singer who, eighty years ago, not ations as the world's greatest singer. Indeed only traveled over what were then con- old critics, who have heard all the world's sidered the safe and commodious routes and greatest prima donnas in their times, places of sojourn, but who ventured also admit that the years as they rolled by have into lands practically unknown-full of produced several singers who have been dangers and inconveniences of all kinds the equals of Jenny Lind. The purity of private character, the generosity and mod-It is of the exciting romantic life and esty which characterized the Swedish adventures of such a dauntless person that nightingale, had as much to do with her we write-of a singer whose very name lasting fame as her skill and charm as a time and yet who in her day was recog- age her tours with the sounding of brass

London in 1814, of French - English parents - her Great Britain, tak- cilian air. Madame Bishop had the leading sodelssohn.

MADAME BISHOP AS NINETTA In "In Gazza Ladra"



ANNA BISHOP

and reputation is unknown at the present vocalist. Anna Bishop had no one to man- of Music, she was married to Henry Bish- mesticity nor success could hold this op. Her life was destined to be influenced wandering bird, and she eloped with Robnized in the Eastern and Western hemi- or beating of drums; she had to make her by two musicians—both great, and one a ert N. C. Bochsa, a once famous French nized in the Eastern and Western herm or beating or drums, suc near to mean by two musicinis—noin great, and by two musicinis—noin great, and great great statistics of a yagainst the moral ideas and standards the first husband, was one of Enghusband and three small children. From land's greatest musicians. As a composer and conductor he was easily the most distinguished figure in music in the early Vic-AS WE HAVE torian era. He was an original member of the Philharmonic Society of London, whole life was romantic. Born in the leader at Covent Garden.

"Home, Sweet Home"

parents — her father being a HE COMPOSED a wealth of music of father being a Hall kinds and descriptions; and one French singing of his songs, My Pretty Jane, is still poputeacher-from ear- lar today. As a composer for the stage liest childhood she he wrote no less than one hundred and was trained in mu- thirty operas, farces, ballets and adaptasic; and from the tions; and it was in his opera, "Clari, the time of her debut Maid of Milan," that our own John Howshe was recognized and Payne's immortal lyric, Home, Sweet as one of the lead- Home, was first heard (in May, 1823) to ing singers of a transcription, by Bishop, of an old Si-

ing at once the In two of his operas, "The Lady of the front rank as so- Lake" and "Guy Mannering," his wife aploist at the Phil- peared with great success. For her he harmonic and composed Lo! Hear the Gentle Lark, for other leading con- the express purpose of displaying the flucerts in London ency, sweetness and volume of her voice throughout -her rendition of which never failed to the United King- produce a sensation. This song is still dom. When Che- one of the most popular in the reperrubini's "Requiem" toires of modern coloratura prima donwas first sung in nas, such as Melba, Alma Gluck, and England, in 1839, Galli-Curci.

The First Musical Knight

prano role. She studied pianoforte HENRY BISHOP was the first musi-Moscheles, versity conferred upon him the degree of for forty years, was Madame of the story. the teacher and B. M. Under his brilliant tutelage, Madam He claimed that the relations of the two friend of Men- Bishop, gifted with youth, facial beauty, people were wholly professional. An instately presence, a gracious manner and genious tale, but unfortunately not borne Known as the a superb voice, at once became the reign- out by the facts. Madame Bishop was a beautiful Miss Ri- ing musical queen, sharing equal honors recognized success before she ever saw viere, while yet a with such artists as Grisi and Viardot- Bochsa. It is true that she preferred

this on to the end of her career she was indeed a roving prima donna.

Bochsa, who now became not only her companion but also zealous Maestro and guide, was a remarkable character-a Frenchman who, while yet a child, composed ballet music which was produced publicly. When he was but sixteen years old, his opera "Trajan" was performed before the Emperor Napoleon. He became a master of the harp and may fairly be said to have revolutionized the art of harp playing. In 1813 he was appointed harpist to the Emperor Napoleon and three years later to Louis XVIII. In three years he had eight of his operas produced at the Opera Comique in Paris. He was always composing or doing something striking-sensational. In 1816 he was detected in forgeries which forced him to flee to England where, with his playing and teaching, he was immensely popular, He obtained the position of Professor of the Harp at the Royal Academy of Music of London. This he was obliged to resign on account of attacks upon his character which he could not deny.

At the time of the publication of Du Maurier's "Trilby," Fred Lyster, a wellknown musician who had managed the Anna Bishop Opera Company in Australia, advanced the belief that Du Maurier had based his novel on the mysterious influence which Bochsa had exerted over Madame Bishop; that she was Trilby, Bochsa was Svengali, and that Lizzie cian to be knighted. Oxford Uni- Phelan, the companion of Madame Bishop luxury and diversion to ambition; and, Royal Academy But, alas! Neither the charms of do- even when Bochsa was pitting her against

A Continental Tour

A FTER ELOPING from England the pair made a triumphant tour of Sweden, Denmark and Russia giving two hundred and fifty concerts. In St. Petersburg, Moscow and Odessa, Madame Bishop was especially acclaimed. She then became the leading soprano of the San Carlo Opera in Naples, which position she held for two years. Then the wanderlust asserted itself again and Madame Bishop gave up this position and made her first trip to Australia. In 1847 she came to America, making her first appearance in New York, at Triplers Hall. At the outset she was coldly received on account of her desertion of Sir Henry Bishop and elopement with Bochsa; but such was her charm of voice and manner that she sneedity became a favorite and toured the United States with great success. Next Havana lured the Madame, and thither she went to gain new laurels and many

old Spanish doubloons, While in Cuba, Mexico was suggested Write ill constant to the constant of the cons consisting of the singer, her companion, Bochsa and his secretary, set sail in hearsal. This caused Bochsa to become dents enlivened the trip. At Guardalajara, possessed a voice of unusual brilliancy a wretched little steamer which, instead of fifty-six hours, took three weeks to make the trip, calling en route at Mobile, Alabama. From this trying voyage they landed at Vera Cruz. At all times a veritable pest hole, in mid-summer when the This per not, in more summer. When it is considered by a ringer state of the series Madame Bishop was urged to the series Madame Bishop was urged to add so on the series of the four trips stand and so on the series of the series and and so on the series of the series and and so on the series of the series and and so on the series of the series and and so on the series of the series and and so on the series of the series and series of the series and and so on the series of the series and seri officials, except in regard to the huge box continue, but, as the theater had been encontaining Bochsa's harp. The ignorant officials, seeing that he was a very large to return and the party set out on their and a sword and bearing lances with the at the height of her fame, man, assumed that, expecting to die from cholera, he had brought his coffin with

On landing they learned that the dilia week and that the one in waiting had

ferring ease of the excitement of travel, days in wretched quarters. During the preparations. They hired a huge traveling Bochsa was a thorough musician and a interval, to pass the time, Madame Bishop coach drawn by six mules, on the top of great teacher. He trained his wife in many tried to hire a piano for practice. The which they carried all their baggage, one look of amazement and fright and bedding to furnish their accommodations fled from the store in server in the store of operas, not by mesmerism but by hard storekeeper to whom she applied gave her Bochsa's harp, enough light furniture and fled from the store in terror, thinking she en route, to say nothing of all kinds of

In Mexico City

FINALLY, escorted by an armed body- outfit resembled a huge melon. guard to protect them from brigands, Here they were installed in sumptious of eight men. The president had sent married Martin Schultz, a New York apartments; and, as they were obliged to instructions to the governors of the various merchant (Sir Henry Bishop in the meanwait three weeks for the arrival of their states to offer the travelers all protection time having died), and with her husband baggage and Bochsa's harp, the latter who possible. Certainly this was concert tour- toured Chili and Peru. We then catch

was an astute manager saw to it that they ing under difficulties! For example, at a glimpse of her singing at the Crystal was an astute manager saw to it that they ing under difficulties! For example, as a gamaje of net singing at the Crystal had the widest publicity, being entertained by the President of the Republic and the exclusive seciety of the city. exclusive society of the city.

Area, the place being legited by pulse of her for four years, probably on account torches, the stage an improvised affair with of the Civil War, but in 1865-6 she again Bishop to give her series of operatic con- a small dressing room for the singer and made a world tour.

Certs at the great Teatro Nacional, the best in Mexico, the city was in a furore pit. So uncertain was the financial condi-of excitement. It was said that the ses-tion in Mexico at that time that Bochsa ing was wrecked and she was rescued after sions of the Mexican Congress were was obliged to have the local manager sign three days exposure, having lost all her

the opening performance, the artists In the course of this engagement Madame Bishop gave ten performances with phe-

life. This paraphernalia was held in place by a big canvas covering so that the whole

outh resembled a nuge ment.

In addition to being armed themselves, they were accompanied by a mounted guard

NOTHING, however, stopped the traveling Anna. The next year she

Everywhere the party was showered with to London, reached the theater for the rehearsal prior gold, while delegations from towns thirty In 1868 Madame Bishop lost her voice, admit the seat holders free for the re- of Mexican pesos. Many amusing inci-years. Madame Bishop is said to have very wrathy, until he found that the audicnce showered the artists with gold coins. for the High Priest and Druids, from rôles were in "Taneredi," "Norma" and momenal success, including the operas of "Norma" and "Lucia," assisted by "home themselves. They were instructed how to a fine sense of humor. She gaged by a celebrated pianist, she promised they filed on the stage wearing two pistols was introduced to Christine Mexican colors. As an escort and military gushingly, "I am delighted to meet you, their weapons! Madame Bishop added to charming voice in Stockho her popularity by dressing in Mexican style where, nearly forty years ago gence ran to Mexico City only three times

THAT COUNTRY is today far from an object of the country of the count being peaceful; and eighty years trip was at the height of its success the Bishop, "Isn't it a delight to possess such

Jenny Lind in this country, she personally tainted town. The party was therefore wrought with peril and uncertainty. Unnatives made further progress impossible, was not interested in the contest area. Ablased to the party harriedly returned to the party harried to the party was not interested in the contest, preobliged to stay in Vera Crus for three daunted, however, the party made their so the party hurriedly returned to the
ferring case or the excitement of travel.

days in vera Crus for three daunted, however, the party made their so the
ferring case or the excitement of travel. United States. We next hear of Madame Bishop appearing at Niblo's garden in "Martha," but, as Palmo the manager was unsuccessful in his efforts to make English States and also returned to Australia provisions and all the necessities of daily where, while on tour, Bochsa died in 1855.

A Last Tour

some of the Mexican Congress were reasonaged to have the normaline state of the series of the nerm. Some of the nerm of the ne

"Norma," they were obliged to garb their "La Gazza Ladra." A contemporary says of escort in robes of white calico cut out by her that she was a combination of wonderastonishment, at the performance, when at repartee. On one occasion, when she authorities they could not appear without for I barely remember hearing your a week and that the one in waiting mad

being peacetuit, and eignty years trip was at the eignty not us success the Bishop, "Isn't it a delight to possess such
being promptly percented by expert Mexicans auxious to escape from the fever
United States—travel in that land was instantly desolation and fright of the been children then."

Is the Attitude Changing?

By ARTHUR OLAF ANDERSEN

Does your butcher write poetry? Does your druggist paint pictures?

Does your banker sing tenor in the bank

chorus?

fulfillments of artistic desires will mean widely heralded, is known to make performed for the aesthetic growth of our traded anelody that is sung from coats of the average business man towards must be country if carried out persistently to their coats. There access now to be measured to the average business man towards must be coast. There access now to be measured to the average business man towards must be coast. There access now to be measured to the average business man towards must be coast. There access now to be measured to the average business man towards must be compared to the average business man ultimate limit. We cannot expect every why an orthogon, stern, scowning uniness since the reality of mounty, something many tributary branches man or woman in the country to engage man should be ablanded to express him quite apart from the daily grind of actual-receiv to its maintenance.

mercialism, music is beginning to assert tions take part in the musical activities masses than does any other profession itself as a very powerful autidote to the of their house, thus adding sanction and Consider the number of orchestras, large Does your coal-dealer write popular strenuous activities of our busy American dignity to the proceedings.

music, painting or poetry, and a longing to the thought of publicity. The director of consider the solo and chorus sungers endoing openly what he, until quite recently, that his fellow associates will think him had either merely craved or attempted in effeminate, this attitude is gradually losing ground, since our Vice-President, Charles firm? Music is too wonforms to advertise our in the public schools, in the conservatories of the public schools, and the public schools, in the conservatories of the public schools, in the conservatories of the public schools, in the conservatories of the public schools, and the public schools are conservations. secret to do.

There is no question but that all these G. Dawes, whose masculine traits are an advertisement for any firm! Music is no wonderful to use as and in private studios. Add to these but fulfillments of artistic desires will mean widely heralded, it is using from coast to of the average havings are not considered.

ing, playing an instrument, or simply at bearals are returnously attended by the results of the state of the employees, and the annual or semi-samina its mis about the beautiful figure and flow, its must feel that this art which is drawing concerts are "sold out" to families, rela-lift for a melody its surge and flow, its must feel that this art which is drawing the communion and breath of real-ways.

Hise. Although a business man is still occabismostly loathe to confess a liking for
tivities on the part of large ing in large hotels, dining rooms, theaters,
sionally loathe to confess a liking for
tivities on the part of their employees with
organizations, and operations. Then
the thought of publicity. The director of
a very large dry onode store, where

man or woman in the country to engage in one of the fine arts, but we can be that each will feel it a part of his duty to himself, to his country and to those about the canding to discountry and to those about the canding to discountry and to those about the canding to discountry and to those about the carding to discountry music making, whether it be sing, playing an instrument, or simply at himself, and, an orchestra, or all three. The re-big, playing an instrument, or simply at himself, and, an orchestra, or all three. The re-big more discountry music making, whether it be sing, playing an instrument, or simply at himself, and, an orchestra, or all three. The re-big more discountry music making, whether it be sing.

There is no attempt on the part of large ing in large hotels, dining rooms, theaters,

those who do participate.

As men are becoming less and less tives, friends and acquaintances long becommunion and breath of freshness, can ashamed to acknowledge an interest in fore the performance takes place. In not be duplicated in any other medium.

Music gives more employment to the world programs of the performance takes place. In the duplicated in any other medium.

Music gives more employment to the world programs.

THE YOUNG student of the At this point exercises which remain in violin the study of the third posi- the position, from Wohlfahrt, Sitt and tion marks the ascent from that other standard writers, should be studied in tyro stage of fiddling to the realms of order to familiarize the pupil with the new beauty in violin playing made possible by fingerings. An excellent collection for discarding the limitations of the first posi- this purpose is the book of selected studies

tion and soaring to desirable heights. A in the third position by Levenson.

The confidence that the pupil will soon the possibilities of the attendant shifting acquire in the new position will make from first to third will make the pupil him ready for that more interesting feature approach the study of the third position of position study-that of shifting between with a great deal of enthusiasm and antici- the first and third positions. This should He can easily grasp in his teach- be undertaken first from one finger in the er's playing that element of glissando first position to the same finger in the third. unimpeded movement from one position which is so lacking in his own efforts, and, The following exercises are designed to if he is discerning, he will observe the prepare the interval in the first position pleasing tonal quality of the notes pro- and then shift to the same tone, utilizing duced in the higher position. The third position should not be taken Necessarily, in shifting, the violin must at new position. The note to which the finger

of course, until the student has a thor- all times be held firmly with the chin. ough grasp of the first position; the judgment of the teacher must decide just when to begin this study. A year or more of the first position is usually required in everage cases, and the ability to play Book I of the Kayser Etudes is a stand-

Let the student understand that the third usition is a comfortable one! The left hand is brought well around, with the left lbow in sight; the base of the palm of the left hand should rest against the rib of the instrument. Also the intervals become smaller as one approaches the bridge.

Once the correct hand position is attained, the pupil should begin by sounding the open G string, followed by the G produced an octave higher with the first finger on the D string. The exercise, with the half-step between B and C, third and fourth fingers, should then be given:

0 0 0 0 0 0

This exercise should also be played on the A string, beginning with the open D, and on the E string, starting with the open A. The change in the position of the half-step to the 2nd and 3d fingers (E and F on the A string, B and C on the E string) should be emphasized. For the G string, the following exercise should be

These new fingerings must be memorized thoroughly; to this end further examples presenting the possible intervals of a third and fourth prepared and unprepared might



The foregoing studies should be trans posed to the other strings and, as the pupil progresses, be played in faster rhythms as quarter and eighth notes.

First Ventures Into the Chird Position

A Fine Work-a-day Article for Earnest Students

By the Composer-Violinist

ROB ROY PEERY

cach finger shift, both up and down.



When this can be done with ease and with the hand held in a position to secure to the other, the general rule for shifting should be thoroughly grasped-namely, shift on the finger which was last used until that finger reaches its note in the moves in the new position should always be kept in mind. This general rule applies for shifting both up and down.

The following exercises lead to correct

shifting principles.





They are written to cover every possible shift between the four fingers, and the shift is prepared in each case. The tonality is such that they will sound "natural" and satisfying to the student and thus easier to play with correct intonation.

A more difficult procedure is the shift from the second finger in the first position to the first finger in the third, and the third farger in the first to the second in the third. In this case, the lower finger must, in passing, take the tone left by the higher finger. A careful demonstration on the part of the teacher will help to explain this shift. Following are examples of both of



(Continued on page 143)



violin and organ at Lenoir College, Hickory, North Carolina.

66 HEAR America going playing to her destiny" might well be the re-vised statement of the great poct,

Walt Whitman, were he living today and

in attendance at one of the annual school

band competitions. There has never been

any musical activity in America that has

equalled the amazing growth of bands in our public schools within the last five

years. We have had choruses and orches-

tras in the schools for many years, but

the band movement has experienced a rapid

and healthy growth that has aroused public

Wisconsin is the first state to have or-

ganized a school band association for the

purpose of promoting more and better school bands and for conducting an annual

competition of such organizations. The

interest as was never done before.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC By Peter Hugh Reed

THE ETUDE herewith institutes a Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers.

In conducting a column for the review of musical discs, the writer believes the most important aspect to consider is the reaction that the interpreter gives to the characteristic points of the music. The best releases of the month from the various companies will be presented. If certain works are omitted it will be because of limited space and not because they are considered unworthy of review. Since we aim to facilitate the growth of the musical library in the home, questions pertaining to recorded music will be gladly answered. All correspondence relating to this column will be welcomed and should be addressed "Department of Reproduced Music."

cellent set of discs.

"Don Juan" (R. Strauss), Coates and

"O magic realm . . . eternal

Of glorified woman . . ."

(Continued on page 149)

Symphony Orchestra (Victor).

Symphonic Productions

SYMPHONY in D Minor" (Franck), Philadelphia Symphony (Victor). Stokowski shows rare insight by giving an orthodox reading of the famous Franck Symphony. In this manner he presents the composer's own message unimpaired by a personal interpretative interference. This is particularly true in that unusual first movement with its forceful opening theme and also its changes from the somber and meditative lento to the energetic allegro. Then again is this brought out in the second movement with its song-like mood divided between thoughtfulness and gayety. In the last part it is the splendid recording of a wonderful orchestra which permits this triumphant music to reach an inspiring and realistic climax. "New World Symphony" (Dyorak). Hallé Orchestra (Columbia)

This symphony is recorded by one of the oldest and finest orchestras in England. This accounts for the fine instruland. This accounts for the nine instrumental balance in the recording. The concontain the philosophy of the Don and
chord, for C sharp does not belong to the chord troubles will soon be at an end favorite, with its melodies suggestive of makes us feel the ending keenly-a final Negro folk-tunes, in a commendable man- burst of passion suddenly halting, suggestner. He presents a reaction of healthy ing sorrow and disappointment. The satisentiment, especially in the ever popular ated hero finds no further joy in lasciv-Largo which is quite often sentimentally misinterpreted. Under his baton the work convincingly performed more sprightly Scherzo is unusually delightful. through virility than sentiment. In fact, the whole symphony is accorded a splendid performance.

Berlin (Brunswick).

The composer conducting is the feature charming suite, which is founded in part of this set. Therefore the performance upon some famous fairly usless. In the section of this set. Therefore the performance upon some famous fairly usless. In the section is thoroughly orthodox. Although one ond part a certain deliberation in the consistency of the consiste is thoroughly orthodox. Although one ond part a certain negociation in the care manipules. On another occasion, a health, he was obliged to make it a time of his earliest one poems, it is also one dutor's interpretation helps virtualize hoster, carried away by his admiration, to accept only those from titled people.

Lineal Management Thorough According to the bead.** tent and filled with smouldering and tri- crumbs behind him as he is led off into umphant musical beauty. The idea of this the woods. In the "Land of Pagodas." work is that of a sick man fighting with the realistic recording of Ravel's colorful death-hovering on that unknown edge. music visualizes this tale for us. In the At the end Death is the conqueror who "Beauty and the Beast" the utterances of presents, instead of darkness, a world the latter are most convincing. It is a presents, instead of darkness. a world the latter are most consumons, and the state of the state

Danse Macabre (Saint-Saens) State ful to a mixed group. Opera Orchestra, Berlin (Odeon). Mö-"L'Arlesienne Suites" 1 and 2 (Bizet) rike's interpretation has exactly the right Schreker and Symphony Orchestra supernatural element for this tone-poem. (Odeon). Bizet's two suites are recorded The subject, skeletons dancing in a grave- in their entirety. They are most success-The surject, sections danting in a grave-yard after midnight led by a phantom fully reproduced and splendidly interpret-fiddler, is both weird and fascinating. Mörike stirs our visual imaginative powA Lesson on Chords By CHARLES KNETZGER

"I SHALL never be able to tell the difference between major, minor, diminished, then be: and augmented chords. They are so much Ex. 3 and augmented units.

alike in appearance on the printed page that I find it very difficult to distinguish

between them." "Your difficulty is primarily due to lack of ear training; but since this must be acquired gradually, and you are impatient for results, we shall be obliged to supply Ex. 4 the deficiency by eye-training and anal-E-G-B, F-A-C, G-B-D, A-C-E, B-D-F, your difficulty will be greatly lessened.

the C major chord, take 1-3-5 of the C major scale. To form the C minor chord take 1-3-5 of the C minor scale. The dimfifth of the minor chord, and the augmented, by raising the fifth of the major



"Each of these chords, as you know, has three positions, as C-E-G, E-G-C, G-C-E. You will have no difficulty in Symphony Orchestra (Victor):

In this work, Strauss endeavored to picture the fickle desires of that great the C chord is formed by a combination of the C c of C-E-G. In like manner you would have for the chord of D:



from the poem which inspired the work: altered by accidentals as required. "Suppose the C were sharp, would it

still be the C chord?"

Haydn in London By ELLEN S. HOFER

as Haydn's series of concerts began, the melodies. Tone Poems

"M OTHER GOOSE SUITE" (Rahausted all means of expression. On one who asked him for sittings: his portrait amount of the Strauss), State Opera Orchestra,

Damrooch and his well-known orchestra.

Damrooch and his well-known orchestra. Danrosch and his well-known orchestra less smill-box he carried that day in his The famous Dr. Burney, the oracle of A Strauss), State Opera Orchestra, are splendidly represented in Ravel's pocket, and had it enstrined, like a premise a respendidly represented in Favel's pocket, and had it enstrined, like a premise of the composer conducting is the feature charming suite, which is founded in part clour relic, in a silver coffer ornamented poem to him. He had so many invitations

HAYDN'S popularity with the Londoners had made in his workshops, as an offering of his day is aptly described by Brenet in to the master, six pairs of socks with a his biography of the composer: "As soon design showing the notation of six of his

almost by force, as a souvenir, the worth- visit to London, twice during the second

The Goo-Eager Pupil

pity that Damrosch found it necessary to —and not senson, either. It is not uncover-doing, and against sapping the make a slight excision in this part. The usual to find pupils who go at their lessons er's vitality as well as their own. While

tion of man. In worsing out this need mass a single extension in missically Strauss has kept it a colorful, last movement—an imaginary picture of with such intensity that it is a task to moving work, free from morbidity, carry- a Fairy Garden—sighter bring about relaxation, and who finally be compared by Damrosch and his men. ing work, free from morbidity, carry a vary Caucus or given a magnitude of the state of the stat This is music which will prove delight-experiencing a reaction which sometimes firmly against constant application to the causes them to stop lessons altogether, verge of a nervous breakdown.

> "Art is the loveliest of dreams-and though one strive to incorporate Art is no towness of dreams—and though one strive to incorpo-into it life and the daily routine, one must wish it rather to remain a dream, under penalty of its becoming utilitarian and uninteresting. Do not like arout muse of bookle for which the dream of the property great mass of people (as well as the so-called 'elite') come to art in search of forgetfulness, which is again only a form of dreaming?"—Debussy.

"I SHALL never be able to tell the differ- scale or key of C. The chords would





"C being the root of the chord cannot "A chord, as I have so often told you, is be changed chromatically without change formed by a series of thirds. To form ing the keynote, although the same letters

"I now understand clearly that any tone may be the root of a major, minor, dimininished chord is formed by lowering the ished or augmented triad, and that in each of these the same letters are used with chromatic alterations as the case requires."

"In addition to this any tone may also be the third or fifth of a major, minor, diminished, or augmented triad. To make this clear, let us use the note G first as root, then as third, and finally as fifth of each of these species of triads.



"In each case the G remained unchanged. that is, it suffered no chromatic altera-"The same letters would be used, but tion. If you work out similar illustra-we would have to call it the C sharp tions in all the keys, I am sure your

in 1922, 1923, 1925, 1926 and 1927-quite an unbeatable record. It is but natural that Richland Center should be proud of the its school and community.

National School Band Unit

1923. The Chicago Piano Club was to be throughout the land. host to the Music Industries Convention finance the competition properly.

tion of state school band associations and cular saw.

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By VICTOR I. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

An Appreciation of School Bands

ganized at Richland Center in 1916, while the school, rather than as a distinct artistic musical attractions. It is through this the state association was formed in 1920, unit, and received but slight moral or study and research that he and his band with the result that in 1925 there were financial support from the school boards, have been able to attain their enviable posimore than one hundred bands listed as they have now come to occupy a position tion. When his band returned victorious of dignity in our educational systems. from the national competition in 1926, is The writer gained his first experience in Now that we have many bands with a was estimated that there were 25,000 school band work while serving as band- full complement of instruments-such as people at the station to greet them. He master at the Michigan State Vocational flutes, oboes, bassoons, alto and bass had become a hero in his home town. Shool at Lansing about fifteen years ago. clarinets, French horns, tympani, as well Truly, nothing succeeds like success. The band was composed of boys who had as the more common ones—and are able had no previous musical training; but, to present in an artistic manner such overthrough an intensive course of training, tures as "Barber of Seville," "Egmont, together with daily rehearsals, it was able "Rosamunde," "William Tell," "Roman to play such numbers as the Oberon Overture, the Hungarian Lustspiel, the William well as Andante con moto from Beetho-Tell Overture, the Blue Danube Waltzes, ven's "Fifth Symphony," and Schubert's and many operatic selections, at the end of "B Minor (Unfinished) Symphony," it one year. Until I had had this experience cannot but be readily recognized that they I would have believed it impossible for so are exercising a highly valuable cultural much to be accomplished by a group of influence upon both the student body and ing, appreciation of the beautiful, earning boys within that period. Later, in co-operation with the Music Extension divi-

Improvement in Instruments

sion of the Wisconsin State University, I KNOW from experience that these Upon my entrance into the naval service I bands, when first organized, were genin 1917 as bandmaster, the work in that erally equipped with either second-hand inschool was continued in a most capable struments or imported ones of inferior manner. Mr. Peter Michelsen has been quality and since parents were not inin charge of the work for the last eight formed regarding flutes, oboe's, bassoons, years and his commendable ability and in-French horns, bass clarinets, and so forth, dustry is amply indicated by the fact that none of these instruments were to be had. his band has won the state championship It was only through hard work, in the face of many trying handicaps, that the band idea was sold to the students, parents and school officials. After a community has band that has brought such distinction to become thoroughly educated as to the value of the work, the bandmaster does not lack encouragement. Now only the best grade available for the two organizations. American made instruments are pur-THE SCHOOL band movement was chased, and the voices of the oboe, English inaugurated on a national basis in horn, flute, and French horn are heard

A very notable example is the Toliet (IIthat year and were casting about for in- linois) Township High School Band teresting features for their entertainment which, under the direction of Mr. A. R. program. The writer offered the sugges- McAllister, has won the state championship tion that a national band tournament, to be cach time it has entered (three times) and held in conjunction with the convention, the national championship in 1926 and 1927 would be both an attractive and logical -the only years it has competed. Mr. feature. This suggestion met with ap- McAllister organized this band in 1913, the Tuba proval. When it was submitted to the Band equipment consisting of twelve second-hand meet, and such wide publicity was given it manual training room to the accompani- lized in the orchestra. that it naturally resulted in the organiza- ment of a band saw, a planer and a cir-

While the earlier bands were organized Chicago Symphony Orchestra, the Chicago first school band in that state was or- as an adjunct to the athletic activities of Civic Opera and other of the best available

The Five Goals of Study

E DUCATORS are rapidly coming to recognize that the efficient teaching of instrumental music has greater value than cluded in the curriculum. It goes far towards realizing the five objectives of education-discipline, health, mind train-

If we consider that discipline consists of ciates, we shall find instrumental music healthy bodies.

creditable result in band or orchestra work, there must be strict discipline maintained in these three respects. The student player must give full attention to the work being done; he must be alert and attentive to his part so as to make correct entrances and quickly comprehend the instructions or directions of the conductor; he must learn to so subordinate himself as to become an efficient and essential part of the musical whole. Without this sort of discipline no band or orchestra can be successful-and the same statement is equally applicable to any military, social or busi-ness organization. This sort of training forms habits which will greatly assist in making a person popular and successful in social and business life. During my attendance at a large number

study ranks very highly. To gain any

of band competitions it has been my pleasure to observe that the conduct of members has almost invariably been above reproach -they were neat, orderly, courteous, accommodating. I have known members of but a single band to engage in any rowdyism. A member of one school board told me, at one of these meets, that his school had had the usual amount of disorder, scandal and orievances, but that during the eight years' existence of their band, not a single member of it had been involved in any unpleasantness. It has been my observation that the best playing bands are the ones in which the best discipline is some of the more common subjects in- maintained. Truly, discipline is one of the highest functions of education.

The playing of a wind instrument is not necessarily conducive to muscle building, but no exercise induces correct deep breathing more efficiently than the correct study of a wind instrument. All medical authortraining in obedience and efficiency and a lities are agreed that deep breathing is the proper regard for the rights of one's asso-

The Band as an Important Musical Factor

(Continued from January Etude)

Oboes English horn Saxophones Cornets Trumpets Horns Trombones Euphoniums

In case the 'cello and bass are used Instrument Manufacturers' Association, instruments purchased at a cost of \$300, there would be an addition of two other that organization appropriated \$10,000 to The school board was able to justify voices to the band. Moreover, the saxothis expenditure by the belief that the phones comprise a full choir of voices not are not often realized in band perform-Bands from Ohio, Iowa, Michigan, In- band could be of assistance at the football matched by any similar group in the or- ance is not due to the band itself, but gendiana, Missouri, Oklahoma, Illinois, Wisgames. All the band work was done after chestra. As regards the percussion section, erally to the lack of artistry on the part consin and Kentucky were present at this school hours-rehearsals being held in the the band employs all the instruments uti- of conductors, insufficient rehearsals, in-

bands in the public schools has been with some of the best band directors and artistic and polished phrasing, delicate mentalists in our best symphotic organizatorical directors and artistic and polished, finely-spun dimin
(Continued on page 145)

The complete concert hand has as great uendos and stirring climaxes as the orchesvariety of tonal color and contrast as tra. Unfortunately, we have no large enthe orchestra. In fact, the band can form dowments to make possible the assembling more quartets, and quartet writing is the of such bands in which adequate rehearsing basis of orchestration. Some orchestral would be possible for the attainment of musicians will scoff at this statement, so let such finished results. Neither are there us offer a comparison of the instruments any bands so subsidized that they can offer salaries of \$20,000 to \$30,000 for a twentyweek period, to enable them to secure the finest of conductors. Were it not that such endowments and subsidies existed we would not have any of the very excellent orchestras which we now have in many of the large centers.

The first conductor of a symphonic organization in Chicago lost all his money and died of a broken heart while making an effort to establish his orchestra without other than his own financial resources. Theodore Thomas struggled for years, without financial backing, to establish his orchestra in New York-and failed.

The fact that the highest artistic results complete instrumentation, lack of players of the highest type and poor arrangements. In the final analysis, it is all due to the lack plans for both state and national competitions to be held each year. This inspired
full time in the grade school, members

TT IS POSSIBLE for a concert band of proper financial support which would
tons to be held each year. This inspired
full time in the grade school, members

TT IS POSSIBLE for a concert band of proper financial support which would
composed of the same high quality of make it possible to overcome all these the organization of many more bands, graduating from this school into the ligh players as are found in the same high degree of fact that the majority of the wind instru-

SIGNED TO HELP THE TEACHER UPON QUESTIONS

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

WHY ALL THIS talk about tests and measurements? What does it Music Education and the matter whether or not a child is richly endowed with musical talent? What if he cannot remember more than four Gest and Measurement tones or if he gets off pitch when he sings or if his eyes function erratically when he reads music? Are these not all conditions which are typical of the difficulties Movement teachers have had to meet during many years and are they not conditions which teachers will have to meet and correct so By Peter W. Dykema long as music instruction continues? It

Professor of Music Education Columbia University

Parents and school authorities believe that music is something for all children dren what is desirable for only a portion differences in the so-called regular sub- no absolute guarantee that he will, for exto study whatever their musical equipment of them. Investigation made discloses that jects. When these facts are considered, is ample, be a good violinist. He may even may be. Does not this testing and measur- our present methods are wasteful, that cer- it not strange that music educators have have excellent instruction and still not reing involve a large amount of lost time? tain aspects of the subject could profitable been so little concerned with these ques-Are not many teachers wasting precious be taught to all children, and that certain tions of difference? thought and effort in discussing those in- other aspects are suitable only for chil- All of us are born with certain possi- passed by hard-working students who have evitable human weaknesses and differences dren with particular powers. We have bilities of development which we utilize to but ordinary talent. The test of native power which everyhody knew existed long before long gone on the assumption that all chil- a greater or less extent. Why should it and even of certain aspects of attainment the test and measurement movement was dren can be expected to acquire just about be considered fatalistic to endeavor to as- can, therefore, be used only to indicate what heard of? There is so much to do that the same items in music instruction. The certain what these possibilities are? If a may be expected rather than what can be we can hardly get the work done as it is test and measurement idea applied to music child is born deaf and his organs of hear-definitely guaranteed. without stopping to worry about fine dis-education simply means the cool and un-ing are missing, is it not wisdom to plan tinctions between pupils.

is, of course, pleasant if the children are

quick in music, but, whether or not they

are quick, they must be taught just the

These and similar questions are con- which teachers have encountered, stantly being met by the comparatively small group of men and women who are endeavoring to stimulate interest in applying to music education that scientific approach which has been so widely utilized in most of the other subjects of the curriculum. In arithmetic, in writing, in reading, in spelling, in manual training, in history, in the social studies, in fact, in practically every line, educators have said, "Let us not be in such a hurry to be doing something. Let us be a little more sure that we are doing the right Many an automobile driver has learned that driving ahead does not necessarily get him further on his journey. If he neglects to consult the guide posts and to ascertain in which direction he is going and what sort of roads he is going to have, he may find that at the end of several hours of driving he is further from his ultimate goal than he was when he started.

The Proof of the Pudding

through the motions, holding our classes times as good or as poor as any other aptitude, or general power has been utilized especially those which are prepared by and making the children go through cer- child in the same group. and making the character to thought we some group.

The same group.

The s teacher at the end of a year of hard work gists maintain that the variation and ability sings or the piece which he plays is in himself taught, it will necessarily be rehas been discouraged by the meager attain in music is not only much greater than in accordance with the printed symbols, but stricted to the work which he knows he ments of her pupils. Usually we attribute any other subject (some authorities state it is quite another question when we at- has given to the students and will be this to the small amount of time that we that the range is from one to two himtempt to indicate what has happened to the framed in language which conforms to this to the small amount of the that we that the range is both to be the small and the range in the small and the the fact that we have too much work. It is perfectly possible that all of these factors have exercised their influence; but there may be certain phases also which are even more potent.

Possibly we have asked our children to learn things which it is unreasonable to expect them to learn under the circumstances. Possibly what we have selected for teaching is not the most valuable Possibly our methods are wasteful. Possibly we have tried to teach all of the chil-

Discovering Points of Difference

LET IT BE said at the outset that no utilized? vexing problems. We are in a very true sense just at the beginning of a scientific approach to music teaching. The idea times as good as the poorest child.

it is futile to attempt to keep together hilities of the first type of activity. The Proof of the Pudding

The Proof of the Pudding

WE MUSIC educators are interested in any given subject. Certainly it is a the various aspects of music activity, it is before we give a brief resume of the tests. in teaching music, but that means wide variation when we think of one child a very difficult matter to learn in any given now available, emphasize some of the disnot that we simply want to be going being not twice or three times but twenty case what proportion of native talent, tinct values of using wisely worthy tests,

the piano with some degree of mastery."-WALTER DAMROSCH.

hurried examination of all the difficulties his life so that he shall succeed in spite of this handicap? If, on the other hand, he is born with normal powers, ought we to IFWE KNOW what can be expected we is born with normal powers, ought we to IFWE KNOW what can be expected we be satisfied if these are not properly teach than most of us now are. The best

THE STUDY of music evidently instudent by giving him too little as well as volves three types of activities or harm the weak student by giving him too which has prohably done more than any- processes: first, responding pleasurably much thing else to interest teachers in the test or unpleasurably, both emotionally and inand measurement movement has been the tellectually, to the impressions which music which will allow us to determine just how realization of the unusually great varia- makes; second, gaining knowledge of facts heavy a load a child or group of children tions in musical endowment. It is said that and principles; and third, making physical can be expected to carry. in the ordinary school subjects, such as adjustments such as are necessary in varireading and arithmetic and writing, there ous kinds of musical performance. It is preting the results of the few music tests are differences in most schools of from one possible to determine quite early in chilto twenty; that is to say, the best child of
creating of the complex nature of the musical activity, any one of these subjects may be twenty the second of these processes. One may let us be wary about accepting, as a comalso ascertain, less accurately it is true, plete survey of the chird's possibilities and To obviate these great inequalities the but still with some degree of certainty, attainments, anything that is disclosed by general educators are developing such how fully one can fulfill the requirements a test which shows only one or two phases. schemes as the Dalton and the Winetka of the third type. But at present there is Let us remember that any test is usually plans which are based on the theory that very slight assurance concerning the possi- limited in regard to only a part of the

power is evident much earlier than are the The difficulty with all measurement of

As many a substitute teacher has found out, children frequently can do correctly certain school tasks only when the ques-"Every child in our country should know how to sing, and how to play tion is stated to them in the particular upon at least one musical instrument. Among these the piano is perhaps way to which they are accustomed. They frequently have simply established a conthe most practical for musical cultural purposes. Nothing should crowd nection between a certain type of stimulus out the opportunity for self-expression which can come to those who play and a certain response, instead of having



music study and performance is the intangibleness of this phase of musical ability. We have many cases in the history of music which show that there is an important intervening step or link between native power and expression, about which we have very slight information. This is the desire or the will to do. From the frail body of a Chopin there may come the virile music of a musical giant because the will is strong. Tschaikowsky, late in life, may, through his desire to be a composer, overcome the handicap of not having devoted himself in his carly years to the study of music.

Just because a person is musical, has a keen ear and considerable finger dexterity, together with a strong physique, there is brilliant but lazy students have been sur-

Harming by Scanty Assignments

teaching is that which most nearly involves Responding · Learning · Practicing each pupil in proportion to the power which he has. We may wrong a strong

figured out the principle involved, so that they can apply it whenever such a given situation arises irrespective of the particular guise in which it appears. Of

(Continued on page 151)

The Teachers' Round Table



knuckles are held naturally, a little above the left hand. the hand. This position is sufficient for Such conflicts occur most frequently in zines, paste, scissors, and so forth upon tone. To raise the wrist throws the force melodic parts occasionally "bump into" more directly into the keys and so increases each other. For instance, in the following quently arrive early and receive a fitting the tone. Hence it is wise to raise the excerpt from Bach's Fugue XIX, from wrist for greater brilliancy or sharp stac- Volume I of the Well-Tempered Clavicato. On the other hand, lowering the chord (measures 13-15), the middle part to have his antercom supplied with curclosely to the keys, hence producing a closer tained in the lower part:

pushing the key down upon its bed. Why

torture the poor thing after its duty has

been accomplished? So, acquire the habit

of relaxing instantly after each key-

depression. If the tone is to be staccato,

relax instantly; if it is to be sustained,

As to the question of how much the fin-

gers should be raised, it has been found

by a judicious use of motions of the arm

and hand-such as forearm rotation and

be used with discretion in actual perform-

person who has received sufficient instruc

Someone has said that an artist is a

tion and who has been left alone a suf-

ficient time to assimilate it. Test any

apparently conflicting ideas by your own

common sense and experience. Thus will

you build up your own individual "meth-

od," which in the end will give you that.

confidence in your own powers which is

The Same Note in Both Hands

An excellent book for adult heginand a calculation of the same and a country
graphing feature, namely, the occurrence
of the same note in both hands at
below the treble, may be written as
a half note and may be quickly folquarter in the second space above
the base che—so that if the treble
has che—so that if the treble
has che—so that if the treble
hands are required to play the same
note thus:

What should be done in this case?

necessary to artistic success.

The Order of Minor Scales

What is a sood order to which
the state of legato. So, "you pays your money, and you takes your choice!" If you have read the Round Table discussions, you must know that I am a firm believer in as much relaxation as is possible. Now, after a key is sounded, extra pressure put upon it has not the slightest effect on the tone, since the hammer has fallen back from the strings. Hence any more pressure than is necessary to keep the key down is simply wasted energy. It is what Matthay calls "key-bedding," or

1, I should prefer to begin the minor scales before the majors have all been studied, so that the relations between the two modes may be early perceived. Start with C, G, D and F major, for instance; after these can be played with ease keep enough, but only enough, pressure on through two or three octaves, give their relative minors: A, E, B and D. Pass the key to prevent it from rising. then to another group of majors, with

older.
3. Should minor scales be practiced in contrary motion and by thirds and sixths?
4. What is the correct pronunclation of the word "planist?" J. I. L.

The Order of Minor Scales

2. You do well to teach the young pupil that much of this strenuous upward pull the harmonic form of the minors, leaving may be avoided and better results obtained the more complex forms and explanations

3. Minor scales should be practiced in arm-weight. Finger raising, therefore, contrary motion and by thirds and sixths may be resorted to for clearness of enuncionly after both majors and minors have ation or for muscular exercise but should been well grasped in their simpler forms. 4. The Standard Dictionary gives both ance.

pce-an-ist and pce-an-ist, though the former is more common in everyday use. Systems of Technic

Systems of Technic

in the Spring for had October.

Cal Lade mond, an exposure of lists,
and the spring of the spr

It is a good thing to read the opinions of various authorities and then to assimilate them in the light of one's own judgment and experience. Many times apparently conflicting ideas are only different ways of viewing the same problem, and are all for harmonic reasons. So the three-note which pupils may wait before entering the The convenity practicable under the proper circumstances. chords in the left hand should be kept studio for a lesson. By placing a con-fatal disease." Take, for instance, the question of high or consistent. I should play the upper part venient table in this room, with the maga-

in which the hand is about level and the that the note may be repeated softly by

ordinary work and for soft to medium polyphonic music, where the different it, the place will become a delight instead wrist tends to make the fingers cling more twice sounds the C which is being sus- rent musical literature. I remember es-



Here the bass C should be released long them interested? enough to sound the sixteenth notes which are then sustained as a continuation of the

In general, if the same note is written to be played simultaneously in two parts, it is sounded by the hand in which it should be most prominent and omitted in

Whetting the Pupil's Interest

The following are some sugges-ons which I think may be helpful

The following are some suggestions which I think may be helpful to too lets?

I to the lets?

I to the lets?

I to the lets?

I to the lets?

I have them are the lets of the lets.

I have them can be lettered to the letter

"H. A." for these interesting suggestions. grades. While all of them open up attractive possibilities, it seems to me that the first is especially valuable, since it utilizes to good advantage that period of boresome waiting for a lesson to begin, during which a pupil often becomes nervous and 'wiggly." Presumably every teacher has Doubtless the D is repeated in the bass some kind of an anteroom or hallway in a stake in the centre of which are carved

PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PER-TAINING TO MUSICAL THEORY HISTORY, ETC., ALL LONG TO THE "QUESTIONS AND ANSWERS DEPARTS ADDRESS MUST ACCOMPANY ALL INQUIRIES.

of a bugbear to pupils who will conse-One of my former teachers used always

pecially, however, a scrap-book in which were inserted newspaper criticisms of his public performances and his compositions, together with other items about him and his associates. Such personal items are always attractive and are apt also to give the pupils a wholesome respect for their

Will not other teachers furnish information as to how they provide for wait-ing pupils or give hints as to how to keep

Scales and Arpeggios

I have purchased a copy of James Francis Cooke's Mastering the Scales and Arpeggios and find it an excellent book for teaching purposes. Please tell me ahout the order in which the contents of the book should be taught in the order in which fley appear? K. T.

The book is very comprehensive, cover-ing all the standard forms, and should be used according to the needs of the individual pupils. I suggest that you alternate the two subjects treated, giving a few scales, then a few arpeggios based upon them, then a few more scales, so that the pupil may alternate periods of drill on contracting and expanding the hands. Beginning, for instance, with the major scales of C. G. D. A and E. have the pupil memorize them through one octave, as prescribed on page 12. He may then apply to these scales the simplest arpeggios in the three positions, given at the top of page 55. Then another group of scales may be taken up, followed by their arpeggios, and so on, till all the major scales and their simple arpeggios are learned. After the minors have been similarly treated, the pupil may proceed to more complex forms, such as the twooctave scales in parallel and contrary motion (page 15) and the two-octave arpeggios which begin in the second line of

In this way the pupil will master each new form of scale or arpeggio in all keys before proceeding to the next. Of course, the more complex forms, such as scales in double thirds, and in sixths and in octaves (beginning on page 38) should be reserved for a considerable degree of ad-I am sure that we are all grateful to vancement, say the seventh or eighth

> "To the unprofessional spectator, it appears that at this moment the art of music is walking in a circle, tethered to the runes of a growing set of conventions. The conventionalising of any art is a

> > -MUSICAL NEWS AND HERALD.

THE ETUDE

ED. POLDINI

CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

Facts that All Music Lovers Should Know About the Germ "Gempo" By Dr. Orlando A. Mansfield

LTHOUGH NOT admitting of so tions, none of which, strictly speaking, seguente," which our learned pedagogue as and other florid passages. This term many meanings as its English should be identical with a tempo. Yet, as and whilem lawyer interprets as meaning is sent tempo meaning, the rally without controlled the property of the pro equivalent, Time, the Italian ex- a matter for regret, some composers have "a gradual change of time," an interprepression, Tempo, is susceptible of at least thus employed it; and it was interpreted as tation perhaps more practical than literal. the foregoing remarks, should be self-ex two interpretations. There is the interpretations of the expression which would limit and some other early nineteenth century tempo commondo signifying "at a convenient and some other early nineteenth century tempo commondo signifying "at a convenient and some other early nineteenth century tempo commondo signifying "at a convenient and some other early nineteenth century tempo commondo signifying "at a convenient and some other early nineteenth century tempo commondo signifying "at a convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some other early nineteenth century tempo commondo signifying the convenient and some century tempo convenient and some other early nineteenth century tempo convenient and some century tempo ce its application to the denoting of a particuter. English writers on matters musical. Bee- or easy pace," surely a grateful term to the rarely used expressions is lempo perduto lar kind of measure, time-signature, or thoren, in his Sonato in A fat, On I measure and tempo ordinate and the property of the signature of t tempo ternario, triple time; tempo alla tesso tempo di Ariose (in the same time as meaning. This term signifying really "in tempo reggiato, meaning regulated, govbreve, tempo maggiore, of tempo ac appella, the Arisso), and this same time as meaning. Instruction are assigning trains a meaning of the same time as meaning and the same time as the Fugue.

The same time as the Fugue or the same time as the Fugue or the same time as the Fugue.

The same time as the fugue or the same time as the Fugue or the same time as the Fugue. value of a half note; tempo alla semibreve, But in the Variations concluding his last time in the days in which time-signatures tarte and indicating that the performer's or tempo minore, having each beat of the parameters of a quarter note; tempo my tempo minore, having each beat of the parameters of a quarter note; tempo forte, a major, we have the direction Littless "So," says Mr. Franklin Taylor, or required by per tempo my tem accented beat, and so forth. But the time. Here the composer really means being of full value (absolutely as well as of the latter being marked, at the correone we propose to discuss in the present time, and that the eighth note in the second relatively) the term is understood to indisponding place, ad libitum or a piacere, paper is that which would construe the Variation should be the same length as the care a moderate degree of speed," and it Lastly, the word tempo is employed in

departure from it, such as would be likely from compound to simple). to occur in ad libitum passages, in a reci-

The tempo of a movement may suffer in 2/4, thus doubling the speed! frequent changes during the course of a composition, in which case the tempo before the accelerando or the ritardando might not be that employed at the beginning. Thus tempo primo would have a vastly different meaning from that assigned to a terent meaning tour measurements to tempo Depois noninental both terms indicating by means of false accents or accents fall primo we may include the expressions a doubling of the speed or movement—in ing on other than the ordinary places in the primo we may include the expressions a doubting of the speed or movement—in sign of once than the ordinary places in the Tempo di primo parte (time of the first part of division) and Tempo del primo pazzo twice as quick as before. Then we have (time of the first piece or portion). Then, tempo frettevole or fretteloso, hurried or in D. Op. 21, No. 4, of Schumann, than especially in the performance of sets of variations on selected airs, we sometimes encounter Tempo primo del Tema indicating a return to the time of the Theme or Air or to the time of the initial measures of the latter (see the 12th Variation of Mendelssohn's Variations Sérieuses, perhaps his finest composition for the piano).

Confusion of Terms

The expression, a tempo, is employed reality, 3/8 time, so that the eighth note ('Messiah') and others." after an increase (accelerando) or decrease remains as before. As Sir George Grove (rallentando) of speed to indicate a return remarks, "Neither note (beat) nor measto the previous rate of movement. By the ure changes." From this seeming welter older writers of English musical dictionof confusion the fact emerges that listesto W Lowba ARRIVE at a group of
aries, such as Thomas Rush (1811)

as synonymous terms, an unmistakable passed from say 2/4 to 2/2, the half note error but one of considerable adherence. in 2/2 time would be equal to the quarter A somewhat limited and are

Doubling the Speed

tation, by the expression Tempo doppio, or fected without altering the time signature accelerated time, a term practically synony- which no better example could have been mous with accelerando only very rarely suggested, although there are several in exused. In strong contrast to this stands istence—for example, the closing measures tempo guisto, exact or correct time, an ex- of Beethoven's Pianoforte and Violin Sonpression which Handel employed, says Dr. ata in A, Op. 12, No. 2, Menuetto in E pression which Handel employed, says Ur. ato in A. Up. 12, No. 2, Menuello in E. Ralph Dunstan, to denote "4/4 time at Minor from Weber's Plunoforte Sonata in moderate speed," and one which Dr. C. Op. 24, and so forth.

Adolph Marx (1795-1866), in his UniAdolph Marx (1795-1866), in his Uni-Adopt Marx (1733-1887), in the second of Music, characterizes as lent to ad libitum and, like the latter, deversal School of Music, characterizes as versal School of Musse, enaracterizes as sent of our norms and nice the latter, de-"a rather strange phrase" and "a very in- notes a free rendering as regards time, of whose lesson follows, Conjusion of J terms

"a rather strange pursar and a very inthose a new renorms as regards time, of whose leason follows.

B UT, IN all probability, the worst conincommendation of term meanings occurs in the expression, as it says any passage so marked, should all dishie.

4. Have a preliminary student recital
connection with the expression. Littlesso is used by the expression of the

term as indicating the rate of movement, speed, or pace of a given musical composition.

Curriously enough this is followed by a an indication for the chocuses "Lift Up" the two denoting a distinct and readily in this sense that Handel employs it as conjunction with some other running and distinct and readily siltion.

Curriously enough this is followed by a an indication for the chocuses "Lift Up" the two denoting a distinct and readily in the two denoting a distinct and readily contained to the measured large to the unusual 12/32 time, this in Ton the procession of the third in the contained of the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a distinct and readily contained to the chocuses "Lift Up" the two denoting a contained to the chocuses "Lift Up" the two denoting a contained to the chocuses "Lift Up" the two denoting a contained to the chocuses "Lift Up" the two denoting a contained to the chocuses "Lift Up" the two denoting a contained to the chocuses "Lift Up" the

ferent application of the expression tempo rubato, to quote again from Mr. Franklin Taylor, is its use for a short pas-THE LATTER condition of doubling sage in duple time inserted in a movement the speed is more usually indicated the prevailing rhythm of which is triple (or without a change of time signature or no- triple in duple time), the change being ef-

connection with the expression L'intesso ing to be performed in one proper time.

tempo, or, as it is more rarely written, Lo Dr. Marx also favors us with another which they occur. A term somewhat similar to the one last mentioned is often found.

The connection in the connection i tempo, or, as it is more rarely written, Lo Ur. Marx aiso Tayors us with about the state of tempo. This phrase, meaning liters the state of the properties of the properties of the following the state of the following state of the following the state of the state of the following the state of the state stesso tempo. This priase, meaning mercuipo captissas or protogram proportion.

The priase meaning mercuipo captissas or protogram proto

Amongst the lesser known and more

stance, we have Tempo di Marcia, in the time of a march; Tempo di Ballo, in dance time; also Tempo di Gavotta, di Menuetto, di Valzer, and other tempo expressions of which the terms, all indicating that the movement is aries, such as Thomas Busby (1811) and tempo should be used only when there is a chief characteristic is that of license or to be rendered at the speed determined by J. F. Danneley (1825), a tempo was (erro- change of time signature, and that here it liberty, a departure from strict time and that of the particular form in conjunction neously) regarded as being synonymous should denote that the length or duration hence the opposite of tempo giusto. The with which the word "tempo" is introduced. neously) regarded as being syntonymous shour quency that the length of unbased with a databat, a term possessing several of the beats remains the same although meanings but indicating, in this connection, their written value be changed. In this class is tempor unbase, a term which, trans"a return to the strict beat." In other way the most correct employment of the area of the proposed of the p words, it was a direction to return to expression is at the point where a change time, and denotes those accelerations or mously influenced by the company in which strict time after a more or less marked occurs from simple to compound time (or retardations of speed or movement which it is found or by other terms with which the musical artist (unconsciously) and the it is connected. In different languages we So, if we change, during the course of musical artisan (consciously make for the may venture to say that our subject proto occur in ad libition passages, in a rectative or in a cadenza.

Another term with which a tempo is often confused is tempo Primo, or, as it signature occurs, this would mean that the often confused is tempo Primo, or, as it signature occurs, tins would mean that the is often abbreviated. Tempo Jimo (some-board for sime should receive the same locale of the rubate; but, in general tems, entirely different meaning and occasionally times, but rarely, written tempo primiero).

length as the beat in 2/4 time is a quarter note, and in the primiero of the beat in 2/4 time is a quarter note, and and, that an increase of tempo is generally its association with the comparatively petty. this expression, nowere designated, the case in 6/8 time a dotted quarter (not an followed by a corresponding decrease, so proposition a," the difference becoming still should always indicate a return to the hope that in one links a concert quarter (to a link) in force at the beginning of the particular eighth note, be it observed), the direction that the average duration of the different more marked as the term becomes part of in force at the beginning of the particular eighn note, be it observed, the direction of the different more marked as the term becomes particular movement in course of performance or listess temps would cause the dotted quarticular under consideration, that is, the resumption term beat in 6/8 to be equal to the time of the initial rate or speed. Dr. Bushy, a quarter in 2/4 time. This would make the initial rate or speed. Dr. Bushy, a quarter in 2/4 time. This would make the initial rate or speed. Dr. Bushy, a quarter in 2/4 time. This would make the initial rate or speed. Dr. Bushy, a quarter in 2/4 time. This would make the initial rate or speed. Dr. Bushy, a quarter in 2/4 time. This would make the initial rate or speed. Dr. Bushy, a quarter in 2/4 time. This would make the initial rate or speed. of the initial rate of speed. Dr. Dissoy, a quarter in experience, however, distinctly defines tempo primo as the music one-third quicker, as three eighth masters and should be employed with great and importance in accordance with the however, distinctly defines rempo primer as the minor operation or notes would have to be performed in the discretion in the works of the classical connection in which they appear, it is pro-An expression need after a renormality that the time of two in the preceding part of the composers, it may be freely introduced portionately important that we should unacceleration of the time to signify that me time of two in the precious part of the significant property of the measure is resumed. Thus interpreted, the effect of into and regarded as an indispensable deritand the force and meaning of these extended that the learned Firsts tempo upon the make might in-factor of the performance of compositions and the combinations in which It seems fairly evident that the testines the seems fairly evident that the testines and the testines are the testines and the testines are the testines and the testines are th schools of musical composition.

A somewhat limited and entirely dif-ing" which shall not easily be extinguished.

SELF TEST QUESTIONS ON DR. MANSFIELD'S ARTICLE 1. What term indicates "a return to the

2. In what two ways may doubling of

speed be indicated? 3. In what style of composition is rubato

4. In what sense did Handel use the term 5. What meaning is given, in practice,

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has been previously memorized. 2. See that it is thoroughly reviewed.

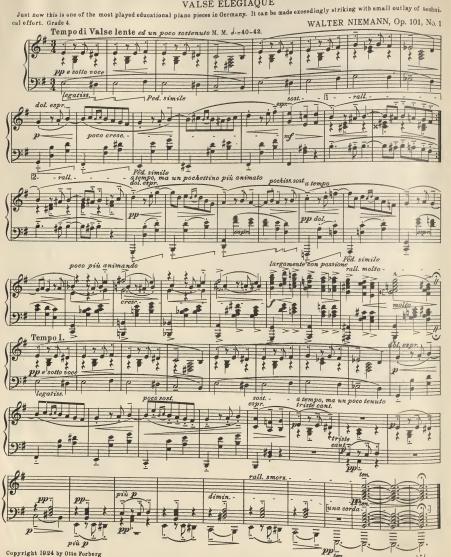
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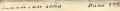


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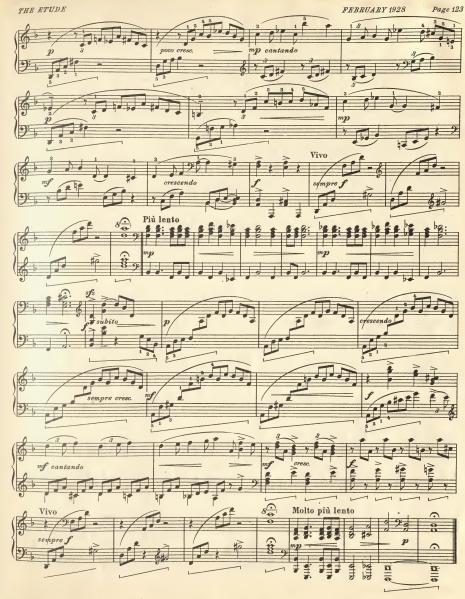
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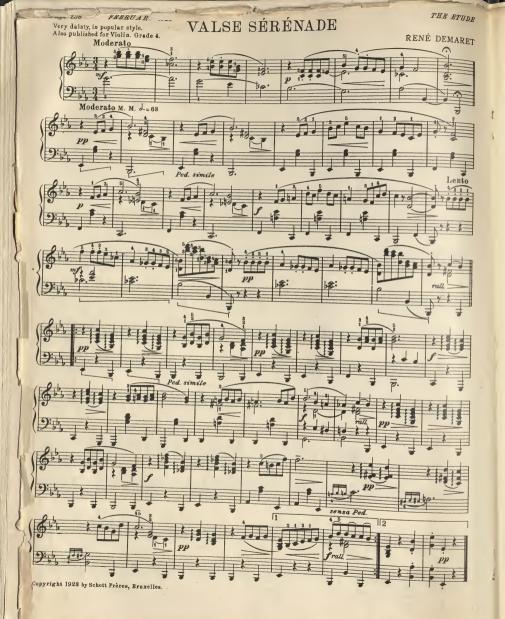


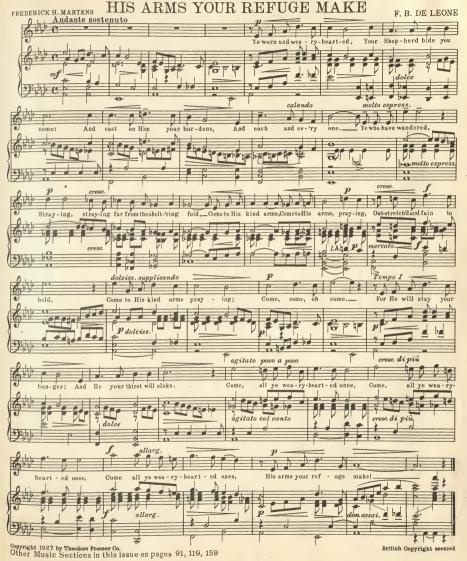


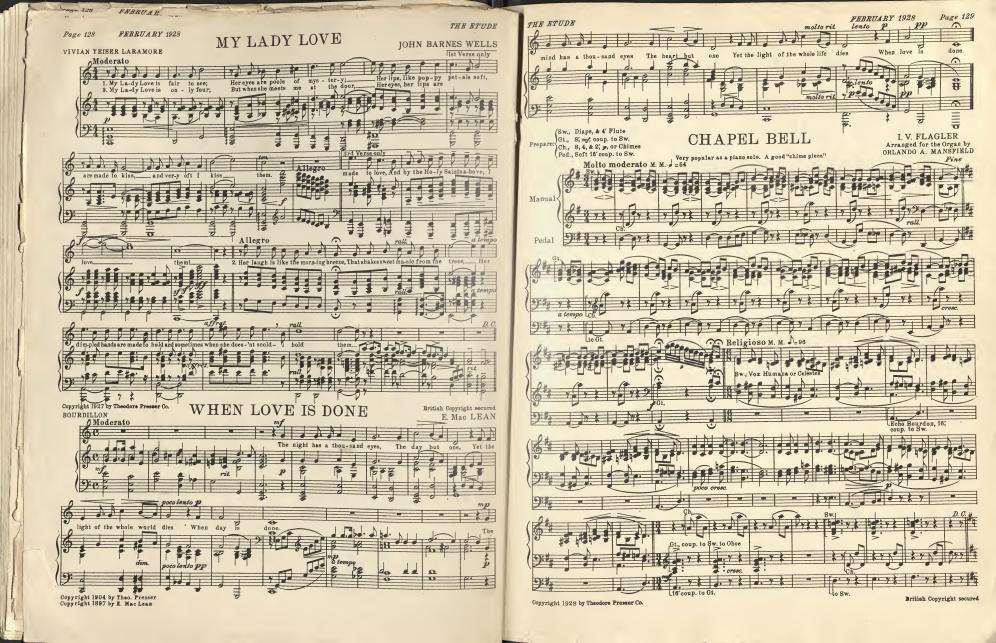


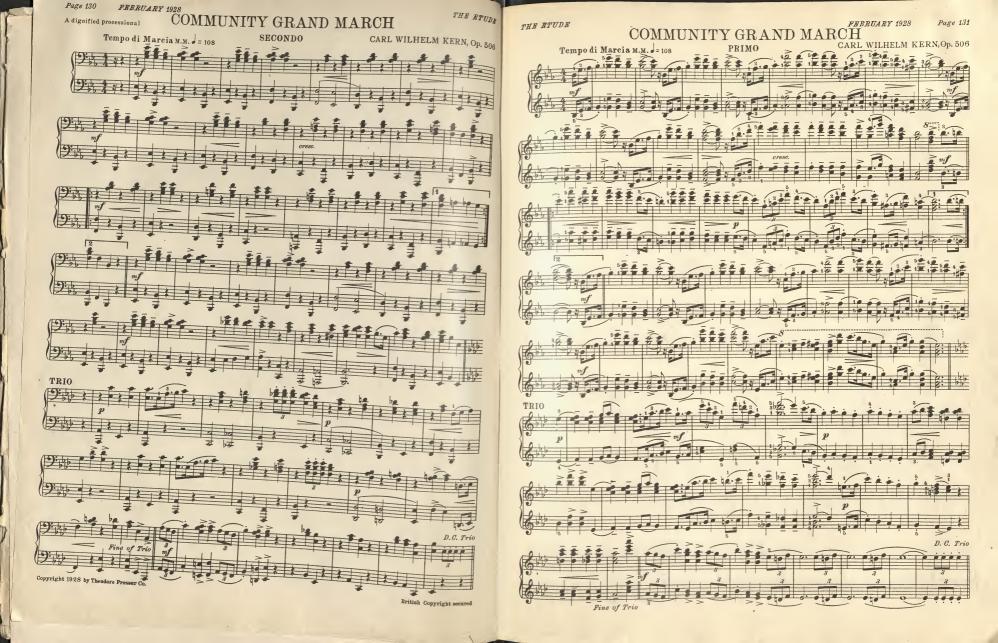
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FEBRUARY 1928 THE ETUDE a tempo, non giusto staccato dolce ed armonioso p calme et sans lenteur











Page 133

III 4 pp



EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By Edgar Alden Barrell

from first heats. A well-knit piece, and one that will huild Melusine at the Fountain, by H. Mau-

Hungarian Echo, by James Francis
Cooke.

The fine plaintive melody in D minor must be a considered to the control of the contr

Colonial Dames, by Frederick A. Williams.
This is a slightly sophisticated induced, the most excellent within. If the occasional big some content within the consistent in proportion as your left hand to contract in proportion as your proposed them. That is a common fault, and appearant them. That is a common fault, and for the proposed them are not content to the proposed them. The proposed them are not content to the proposed them are not content to the proposed them. The proposed them are not content to the proposed them are not proposed to the proposed them are not content to the proposed them are not proposed to the proposed them are not proposed to the proposed them are not content to the proposed them are not proposed to the proposed them are not to the proposed them are not content to the proposed them are







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S INGING should be as natural and easy as the trills of a canary, but with the human being there is a tendency to stiffen the jaw. This prevents natural-

ness; the throat muscles tighten, and a self-consciousness takes possession of the singer which destroys any possibility of ease or relaxation.

Few people, especially women, who are victims of several generations of restricted waists, breathe anywhere near as nature intended they should. There is no doubt but that many cases of lung, heart and throat trouble can be traced directly to

The strain in correct breathing is taken off the neck and chest and carried to the waist, where it belongs. The ribs move laterally with no chest nor shoulder lifting. The lungs, being of a spongy consistency, absorb the air, as a sponge ab-

A Laughing Lesson

I N LAUGHING heartily one can realize protruding. The sense cles perform in singing. Observe the ously kept is at the wass. So, observation will snow the less; they must be open and oral use on the single of the breathing. They develop down and back

This is what is called diaphragmatic breathing. The waist muscles must work. When the ribs have extended to their limit with an inhalation, the singer should not try to go on filling by lifting the chest, The nostrils are a channel only. Smelling inhale in that sense to live. The singer must know breath or air is in the lungs the idea that taking a big breath before measures, or is it sometimes mental? singing is going to sustain the tone.

The SINGER'S ETUDE

Edited for February by Eminent Vocal Specialists

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

Essentials for the Singer By EVA EMMET WYCOFF

throat trouble can be traced directly to false manipulation of the breathing ap- show less strain and the speaking voice Lifting the cheeks (the smile) towards and a liberal outdoor life will do worder paratus. Correct breathing, on the other would be mellow and vibrant. The ma- the eyes gives uplift to the voice. Thus the eyes gives uplift to the voice and a liberal outdoor life will do worder to the paratus of authors. would be mellow and vibrant. The mathe eyes gives upitit to the voice.

I must be restore physical "none" to the relaxed or vitiated chords and their nerve comes through or buried deep down in the back roof of the mouth, level with the nostrils.

Study the Vowels

Sistency, assert the air, as a sponge and Y. Much time should be spent in setheroat. Lifting the uvula or using this or sorbs water. Mere inhalation does not caring the perfect vowel positions which that muscle is of no value but most dis. It however, the cause of viview or the same of viview or the same of viview. Much time should be spent in se- throat. Lifting the uvula or using this or fill them. They draw in the air through are gained by controlling the tongue in tracting. The less one thinks of muscles the natural channel (the nostrile) accordming to their capacity, whether healthy or
diseased.

The stop of the tongue must or their names, the more natural will singmervous inhibition. The tip of the tongue must or their names, the more natural will singmervous inhibition. The stop of the tongue must or their names, the more natural will singmervous inhibition. The stop of the tongue must or their names, the more natural will singmervous inhibition. The stop of the tongue must or their names, the more natural will singmervous inhibition. The stop of the tongue must or
the stop of the sto teeth. This also aids in keeping an open ference which is most likely to occur in the

Eliminating Interference

VOWELS are formed by the tongue. FEEL a broad and wide sensation inside the mouth, which also opens the

ously kept in mind, thereby maintaining a study of the languages is essential. Cul- First, relaxation must be secured by ces perform in singing. Observe the movement will not be in the chest but relaxed lip and cheek position. Do not at uter and editation add so much to the singer that, without them, the patient should be presented by several the singer that, without them, the patient should breath deeply several them.

Why Some Singers Lose Their

The nostris are a channel only. Smelling is a process of inhaling, but we do not inhale in that sense to live. The singer must know breath or air is in the langs.

HAT exactly is it that happens version of will manifesting itself in hys-ficial after all performances in which terms throw breath or air is in the langs. What is society is it entirely a physical fright."

HAT exactly is it that happens version of will manifesting itself in hys-ficial after all performances in which terms throw breath or air is in the langs. It is it entirely a physical fright." all the time. He should get away from condition relieved by appropriate medical. The intimate relations existing between

singing is going to sustain the tone.

It is the manipulation of the muscles

concern every singer or actor; yet but a Thompson in his monumental work, "Brain
that counts, Never let the stomach muscless singers or actors can give definite and Personality," would indicate that we These are questions which intimately as pointed out by Dr. William Hanna cles fall. In shiping and sustaining long answers,

ningit expect the voice to be materially inphrases the whirling air in the mouth

The chief cause of aphonia or loss of fluenced by the emotions acting through

Poise, serenity, confidence and sureness phrases the whirling air in the mouth called tones draws off the breath from the voice is the inability of the vocal bands muscles, because the centers which prompt called tones draws of the breath from the voice is the inability of the vocal bands muscles, because the centers which prompt come largely from repeated appearances draw in the air. The abdominal and stomble date to a paralysis or some form of brain as do the centers governing green was do the centers governing green was come largely from repeated appearances of the muscles, the same area of the center governing green was come largely from repeated appearances of the muscles, because the centers which prompt come largely from repeated appearances of the muscles, because the centers which prompt come largely from repeated appearances of the muscles, because the centers which prompt come largely from repeated appearances of the center and sureness come largely from repeated appearances of the center and sureness come largely from repeated of the center and sureness come largely from repeated appearances of the center and sureness come largely from repeated appearances of the center and sureness come largely from repeated of the center and sureness come largely from repeated appearances of the center and sureness come largely from repeated appearances of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the center and sureness come largely from repeated of the cente

With such a relaxed position (as in yawn, the beautiful art or song or the moving structure ingn-pitched scream of hysterical ing), health would be better, faces would fervor of the actor's art—lies in that per-all these are reflexes of a mental

the voice and the functions of the brain,

condition which mechanically influence breath control, voice placement and proper focusing of tone. In other words the loss of vocal control which results from these stimuli, while mental in origin,

is in its effects purely mechanical. Now, as to relieving the various defects which cause aphonia, one should seek to discover, first of all, if the inability of the vocal bands to function properly results from long-continued strain, faulty use of the vocal apparatus or waste of energy Once the source of the trouble is discovered

method will then complete the cure if the condition is reparable.

If there is a pathological change in the flammation, ulceration) skill ful treatment at If, however, the cause of voice loss is throat.

The lips must be relaxed and somewhat for the singer to according.

The sense of a smile must be continued.

limit of lung capacity, before going out on the stage or concert platform. This relieves nerve tension first, by supplying an increased amount of oxygen to the system, burning up cell poisons and relieving the nerves of this source of irritation and second, by restoring a better circulation

lies quite flat as in ah.

draw in the air. The abdominal and storm be use to a paralysis or some torm of an as to the centers governing speech many singers who never seem to lose dress outgoing stream of air. Tone is at its vocal lands, or if may be caused by a made musical.

The symptomic distribution and thickening, ulceration or alteration of the lands of experience, step out on the singe with the same degree of trepidation that charteness are the symptomic distribution. exhalation are waist mustle activities.

An open threat should be cultivated and lept continuously, not alone when singing, of vice—as concerns those who live by With such a relaxed position (as in yawn—the beautiful art of song or the moving stricted hisphriched screen of hysterical the strong psychic help of psychologists of the psychologists and the properties of the psychologists and the properties of the psychologists and the properties of the psychologists and psychic help of psychologists are psychic help of psychologists and psychic help of psychologists are psychic help of psychologists and psychic help of psychologists and psychic help of psychologists and psychic help of psychologists are psychic help of psychologists and psychic help of psychologists are psychic help of psychologists and psychic help of psychologists are psychic help of psychologists and psychic help of psychologists are psychic help of psychologists and psychic help of psychologists are psychic help of psychologists and psychic help of psychologists are psychic help of psychologists and psychic help of psychologists are psychic help of psychologists and psychic help of psychologists are psychic help of psychologists are psychic help of psychologists

(Continued on page 145)













THE ETUDE

Grue Vocal Art in Singing

By LOTTI RIMMER

F-Whistling Sound

THIS CONSONANT requires a careful action of the diaphragm. The expiration is somewhat forced forward through the rarefaction of the air produced by the lung and diaphragm. The upper lip is slightly raised, the lower lip having a tendency of an upward direction, touching at the same time the incisors. F charterises words of decision and impulse: K and c are explosive sounds. The simple

way of articulating k is by raising the upper lip, the lower lip gently touching the lower row of teeth. The tip of the tongue, arched inwardly, rises towards the back of the palate, which closes the epiglottis, the explosive sound thus being created. Any attempt of strain in the throat is to be avoided. The tongue should be flexible and be in the requisite front position. The articulation of the consonants k and c should be tender and smooth, but with an energetic motion of the lower jaw emracks, corporal, keeper.

O has a contracted quality. The articube pointed for that purpose. Q in words gives the impression of qualifying things:

G is much influenced by the syllables which follow it, to make it sound soft or the tongue is not as much as in q. The glottis in g is raised through the amount cipline. of volume and energy used at the time the sound of a is created. G is generally

A Useful Aspirate

of a word, the student has to be careful not to emit the sound with a jerk; but to let it be smooth and gliding. For short words like haste, the action of the diaphragm is necessarily increased. H expresses the state of mind: Help, haste, hope, holy, hatred, happy, holiday, history.

Th has a whizzing character of sound and is non-vocal. It is produced as s. with timeless expiration, combined with an enforced whizzing action. The tip of First, forward, fighting, fame, fling, fear, the tongue should be held by the upper and lower front teeth and the air should rush to the front, passing through the space at the side of the tongue. At the time of sounding the consonant the tongue recoils. Th is mostly used in adjectives and words of Latin origin: Theory, the theater, sympathy, author, theosophy, theology, thousand.

D and T-Quick Sounding

D AND T BELONG to the clear consonants. Their position in the mouth lies quite in front. Action: First raise ployed. K and c are mostly used in words the upper lip, whilst the lower lip touches representing ranks and station of life: the front of the lower teeth. Students King, count, counselor, captain, doctor, bar- whose front teeth are missing should have them replaced; otherwise vocalizing these consonants is an impossibility. The action lation of this consonant is done by joining of the jaw should always be an energetic at the simultaneously; otherwise the action one. Do not let superfluous air escape in is as in the foregone k. The lips should articulating d and t. This bad habit is often to be noticed in amateur singers. If t with r presents any difficulty in articulation or diction, the student should practice on rt till smoothness and roundness is attained. D and t give the word a sinister hard. In articulating g the pressure of and sad character: Terror, death, trouble, doubt, distress, tittle, tattle, divine, dis-

B and p are explosive sounds which are formed by closing firmly or loosely the used in words of pleasing effect: Gay, gift, lips and assuming a broad shape at the gratitude, good, glory, gold, gardens, same time. The moment the lips open, the air collected in the mouth is forced to escape thus forming the letter b or p. The action of this must be a smooth H IS THE natural transition between one, in the soft b as well as in the hard b, the vowel and consonant. By enterpretability of the tone should sound round and give a forced expiration through the wide open satisfactory finish, though a slight aspirapharynx, the trachea closes. The tongue tion may be allowed to follow. B and p are used in descriptive words, as in pre-Any sign of contraction of the lips cious, pretty, big, bold, bad, back, pale, should be avoided. If h is in the middle blessed.

"Propaganda, you know, cannot do everything. One cannot build up music in a grown person or in a great number of persons simply by intellectualizing about it. It must be bred in the bone first of all, and cultivated then with a minimum of self-consciousness."-Elizabeth Rethberg.









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WHEN AN ORGANIST attempts to select compositions which are "anpropriate" for his postludes, he is liable to experience great difficulty in de termining just what is "appropriate." The denomination of the church, whether it is liturgical or non-liturgical, the general character and attitude of the particular congregation after the benediction, and the character of the particular service for which the postlude is to be selected, all have a strong influence on the appropriate ness of any composition for a postlude.

If one considers for a moment the different attitudes of different congregations immediately following the Benediction, one provise softly for a short period and grading: "What is the purpose of the organ immendately rotowing the impressed with the diffiunity lead up to the posttide with a crespostlude in the service? In many cases

a service in the principal church of
postlude in the service? In many cases

opening in the difficulty of the many cases

and the full post town. It was noticed about that "an tions are suitable for organ postludes. In 1005 are shadou to organ positions, and many Congressionalist and Unitarian achiriches, Christian fellowship and social conversation on topics of the day Sw. or on the Gt. Diapason increasing in One church pointive, refuses to allow the immediately after the Benediction the feldignified postludes. In those churches music after the service as it interferes many Episcopal churches the service ends askance at the music of the immortal Bach, the congregation who meet only once a with a period of silent devotion in which it is well to select his music only occasion-week and wish to have a half-hour of the members of the congregation remain ally. Movements of the Symphonies of social intercourse without the noise of the kneeling for a short period, each one lease. Wider and Vierne, as well as the Sonatas organ, ing the church quietly, as inclined, without of Guilmant, Rheinberger and Merkel, and As a contrast, there are some churches blow the bellows for the positione, as well as the Sonatas organ. As a contrast, there are some churches blow the bellows for the positione, as well as the Sonatas organ.

has always been to end the service very *Processional March* of Poote; Marche enurches many compositions of varying quietly, the only fitting music for the poot. *Ponthicale* of Tombelle, and of Clausslude's that of a quiet character, generally manif, Postlude in D of Tours, in *Be plano, form a suitable and pleasing ending at a a slow tempo. The slow movements of of West, in A of Faulkes, in G of Merkel, *Postlude and Marche Solemolle* of Lemaigre.**

*Modella Solution** Announcements are superially well and Marche Solemolle* of Lemaigre.**

*Modella Solution** Announcement of the wants to a control of the service. There are many *Modella superially s the slow movement of Lemmens' Sonata the slow movement of Lemmens' Sonato

In a 1005-1004 them.

May YEARS AGO a "Specialist

In some small churches every one of the petted of the organist as a part of him congregation leaves the church immedia quired duties and oftentimes entails one Wagner's little Sonato in common; and a Committee on Church autise supcongregation leaves the church immedia quired duties and oftentimes classical
Andante Cantabile from Widor's Fourth mitted a report at a convention in New
ately after the Benediction, and it seems siderable time and effort in its pregament Ananne commons from whom a common factor at the controlled in few stery after the percentage, and it seems saderable time and chort in its pagasars.

Symphony; the slow movement of Guil- York in which we may read the followuseless for the organist to play more than . As I stated at first, the appropriations Nocturne in B-minor of Foote. Obviously. all bright and loud compositions would be out of keeping with the situation.

inaudible as postludes and naturally inappropriate. Under such conditions the postlude must be somewhat loud in character, not necessarily full organ all the time, but increasing in power to full organ

Let Conditions Rule

I N MANY non-liturgical churches, a hymn is sung immediately after the sermon followed by the Benediction and Postlude. Many ministers select a hymn that has a stanza or a line in a stanza which has a hearing on the subject matter of the sermon. On the other hand, many ministers, failing to find a hymn which "fits" the sermon, are now-a-days omitting the hymn entirely. A short prayer and the Benediction leads to the postlude. In such churches it devolves upon the organist not to offend good taste by "thundering forth" a full organ postlude at the conclusion of the Benediction, even if the congregation have a social period immediately following. He can at least im-

The ORGANIST'S ETUDE

Edited for February by the Eminent Organist, Teacher and Writer, EVERETT E. TRUETTE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

Appropriate Music for Organ Postludes

Sw. or on the Ur. Diagnosis in the least population of the play more than a half-page of thought it would be a good plan to ba where most of the congregation look with the conversation of the members of

The Quiet Postlude

Grand Choeurs in G and A of Salome: congregation, delayed for a few moments, the rear of the church. One old lines properly the sound of the organ with a loud voice asked one of the line. Episoogal church in which the custom Choeurs in C-16 Claussmann, Grand nor is the music of the postlude special by "What is he doing up there?" See a living seen from comments of the congregation. In such piles, "He is playing a postlude." In the conference of the conference of the congregation of Chocurs in G and A of Salome: congregation, delayed for a few moments, the rear of the church. One old farms

A Unique Anniversary



DR. JAMES KENDRICK PYNE

Several of the shorter fugues of Bach, strument and cover up the noise of the

Handel's Fifth Organ Concerto.

Frw have enjoyed the ripe experience of For a full half omtury he had held his The organist is generally engoed to be out of keeping with the situation.

On the other hand, if the organist is Dr. James Kendrick Pine who recently playing in a large Congregational church, clearly playing in a large Congregation of Manchoster Fandand of Fandance Conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference of the fact municipal ply the organ music for the individual conference or the individual conference f Europe.

and is playing in a Unitarian church, or Notable were the three recitals which he is a confirmed Congregationalist and the interval of the confirmed congregation of the confirmed congregation of the confirmed confir the veteran organist, now seventy-six, playing in an Episcopal church, his per played on his beloved instrument on this sonal preference for the ending of day. For the morning program the chief service may well be kept in the back work was the great First Organ Sonata ground. As long as he is engaged by that of Mendelssohn, which the composer himself had played on an early visit to Man- by the denomination and the custom chester. On the afternoon and evening that church, should be recognized by him programs were such masterpieces as Bach's He will fare better and win greater respectively. monumental Faulasia and Fugue in G and admiration if he withholds his per Minor and his Grand Passacaglia and sonal ideas and conforms to the customs Double Fugue, with its twenty variations of that particular church so long as he is on a theme of eight measures, as well as connected with it-Dr. Pyne comes of a family distin-

guished in music and art. His father was for many years the organist of Bath Abbey and later at Winchester Cathedral. "Music, in whatever form, makes in Ausey and later at Winchester Cathedral.

His brother, micro Pyne, was long a the medium which evokes them. Just at the boy who decours dime neverts are the boy who decours dime never the boy who decours dimensional the boy who decours dimension pressions which last forever. Those im-His sister, Zoe Pyne Heuffer, is one of the his taste for good reading, so the child greatest of living authorities on Pelestrae greatest of living authorities on Palestrina whose car becomes accustomed to the and his works. With the conclusion of the and his works. With the conclusion of the fingle of typical Sunday School singled third concert of his "Jubilee". Dr. Dans and the works. With the conclusion of the fingle of typical Sunday School and third concert of his "Jubilee," Dr. Pyne relards his appreciation of corthy charles finished his active service at the Manute. finished his active service at the Manches-music. And so the music of the Sunday ter Town Hall organ; though he retains the title of City Organist for the main school should be evisely chosen, and the title of City Organist for the main school should be evisely chosen, and the main school should be evisely chosen. the title of City Organist, for life, with a be made a helpful ministration."—Walters handsome stipend.

a page of music, as the church is empty the end of the page. Perhaps the organi is excusable for playing only an in provised postlude," though there is a new sibility that someone might be tenn to remain if he were to play an attract composition. If one stayed it might i duce others to linger also. It seems we while to try such a plan not once but man

As the Ruralist Sees It

SOME YEARS AGO the writer way back in the country for his sun mer vacation. He was asked to play i a service in the principal church of s ganist from Boston would play at morning service." This amouncement a postlude as they did not have such number regularly. The instrument was a gaudy front of painted, solid, wooder ing the church quietly, as inclined, without of Guilmant, Rheinberger and Merkel, and any sociability whatsoever. Obviously, the compositions of Bounet and Dupcé, where the postlude is considered a part of the compositions of Bounet and Dupcé, where the postlude is considered a part of the services must necessarily be of a different character to be appropriate compositions, one may name: Grand congregation remain seated until the compositions of the compositions of the sorgan postlude is considered a part of the sorgan postlude in these two which is presented in the sorgan postlude is considered a part of the sorgan postlude in the sorgan postlude is considered a part of the sorgan postlude in the service and until the postlude is considered a part of the sorgan postlude in the service and the configuration of the sorgan postlude is considered a part of the sorgan postlude is considered a

tions" that are distinctly appropriate and seem to think that the postlude is to be withal give satisfaction to all who hear tolerated solely to please the organist, for

> of a composition for an organ posting depends largely on the character of the individual service; and this is often regu

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When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

IN CONSIDERING the forerunners of in Bruges about 1480. He first studied law the great contrapuntist, it seems wise in Paris and not till some years had to begin with Jean Okeghem (some-elansed did he give up jurisprudence for times spelled Okekem, Okenghem, Ocken- music. He was appointed Maestro at San heim). While Okeghem was not himself Marco, in Venice, and founded a celean organist, he was the founder of the brated school which had several noted "New" or Second Netherland School of musicians among its alumni. He became composition and was the teacher of Josquin a celebrated composer and is regarded as de Prés Compere and others. He was the creator of polychoric music the two born probably in 1430, at Termonde, East opposite organs at San Marco prompting Flanders, and was a chorister in the Ant- him to develop that form of art. He was werp Cathedral in 1443-1444. Some bio- also the first to develop the madrigal. Hc graphers state that he was a pupil of died in Venice in 1562.

Dufai, at Cambrai, but Fétis claims that Andrea Gabrielli, a noted pupil of Wil-Binchois was his teacher. A few years laert, was born in Venice about 1510 and later he was composer and Premier Chab- became a chorister in San Marco in 1536. pellain to King Charles VII, and in 1465 Later he became the second organist was royal Maitre de Chapelle at Paris. Claude Merulo (1533-1604) playing the Okeghem's great reputation was made first organ. He was the most eminent oras a composer, and he elevated the art of ganist of his time and had many distinimitative counterpoint from the early guished pupils, among whom were his crude forms to the rank of a beautiful nephew, Giovanni Gabrielli (1551-1642), science. To him is given the credit of and Sweelink. Andrea Gabrielli died in molding into an organic whole the various 1586.

The Pedal in Fugue

It may be said that he pioneered the fugue form. Among other works he composed a nine-fold canon. Deo Gratise in history. a nine-fold canon, Deo Gratias, in thirty- Music," was born in Amsterdam in 1562. six parts. The date of his death is varifrom Jacob Bwyck, and from his father Josquin de Prés, the most gifted pupil and it is supposed by many that he was a of Okeghem, was born in Conde, Hainault, pupil of Andrea Gabrielli, though some Burgundy, about 1450, and was the great-biographers doubt this point. As an orest of the Netherland contrapuntists. Very ganist and teacher he was known far and wide, and he may justly be called the that he was at one time a chorister and founder of the North German School of later chorus-master at St. Quentin. Still organ playing, as most of the leading orlater he was a singer in the Sistine Chapel ganists of Northern Germany in the next generation were his pupils. Sweelink was the first to employ the pedal in a real fugal Benedictus Ducis, one of the most noted part, and he invented the organ fugue. of Josquin de Prés' pupils, was born at which was constructed on one theme with Bruges in 1480 and became organist of the addition of counter-themes, the fugue Notre Dame in Antwerp and Master of form which was perfected by Bach. In the Guild of Musicians, the latter position all his compositions he made new use of being the highest honor attainable at that intricate contrapuntal devices and greatly period. He left Antwerp in 1515, and there is no record of his life after that improved the polyphonic style which was in vogue at that period. He died in Amdate, though he is supposed to have died in sterdam in 1621. His most prominent pupils were Schiedermann, Scheidt, and

A DRIAN WILLAERT, the founder of Heinrich Schiedermann was born in the Venetian School, was also a noted Hamburg in 1596. He succeeded his father (Continued on Page 153)

The Largest Organs in the World

structed by the Art Organ Company of Los Hall in London in 1871. The organ in the Angeles, California, for the World's Fair Liverpool Cathedral was formally opened in St. Louis, in 1905. It then consisted of in the week of October 18, 1926, by five 5 manuals and 140 speaking stops. It was organ recitals. Three were given by Mr. later purchased by Mr. John Wanamaker, H. Goss-Custard, the organist of the reconstructed and enlarged, and placed in cathedral, and one each by Dr. C. Macthe Great Court in the Wanamaker Store. pherson, Dr. W. Alcock, and Mr. G. D. The latest published specification of this Cunningham. This organ consists of 5 organ gives it 5 manuals, 232 speaking manuals, 168 speaking stops, 48 couplers, stops, 34 couplers, 102 piston combina- 72 distinct piston combinations (10 of tions, 130 other accessories, and 17,954 which are duplicated by pedal studs) 25 pipes. I am under the impression that reversible pistons for couplers and tremuother stops have been added recently, but lants, 6 adjustable pistons and 10,690 no information on the subject is obtain- pipes. able. The reconstruction and enlargement of the instrument was carried on by the organ department of the Wanamaker

parts of the fugue form which was

brought to such perfection by J. S. Bach.

little of his life is known today, except

at Rome, in the time of Pope Sixtus IV.

The Madrigal Developed

pupil of Josquin de Prés. He was born

ously stated as 1512-1513.

He died in Conde in 1521.

factory at Frankfort in 1914 and contains pipes. 5 manuals, 187 speaking stops, 25 couplers,

The Liverpool Cathedral Organ was constructed by Henry Willis, Junior, number of distinct speaking stops.

HE LARGEST organ in the world the grandson of Father Willis who built is in the Wanamaker Store in the organ in St. George's Hall, Liverpool, Philadelphia, It was first con- in 1851, and the organ in Royal Albert

A Great German Organ

The organ in St. Michael's Church, in Hamburg, has 5 manuals, 163 speaking tore.
The organ in Centennial Hall, Breslau, stops, 25 couplers, 3 swell pedals, a Germany, was constructed in the W. Sauer "Grand Crescendo Roller," and 12,173

There are many other organs in this and 158 piston combinations, 25 pedal move- other countries which have between 100 and 150 speaking stops, but they do not come under the classification of "the largest." While several of these organs have O NE of the largest organs in the many "borrowed stops" which increase the world, and the largest organ in any number of draw-stops, the actual size of church, is in the Liverpool Cathedral. It an organ can be determined only by the



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A few Of the Pennat nature of the state of the state has the qualities of a materly and recument it much highly at longue to the state of the state ROLAND DIGGLE, Mus.Doc., Los Angeles, Calif. Well-known Organist and Composer.

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ORGAN AND CHOIR QUESTIONS ANSWERED By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published

Q. I on qualified for either church or theater organ playing and would like sitter and to make the obtain a position. Should by for the most position and the state of the sta

organ playing?

R. H.

A. Rapid sight readers are usually intented in that direction, and it is difficult to give very definite directions that will help, except to read and read and read! Endemore

except to real and read and read. Endergy in the control of the co

No. 2 rather than the "cottane" pseudations between the professible professibl

13. 2% Flute Twelfth (from No. 73 notes

15. 4 Vicina (from No. 11) — On core of the control of the core of

A. We are smaller to resolute the many three beings and depth of the state of the smaller of the

w York.

Vermond Knnuss Sebool of Theater Organ
laying, 210 North 7th St., Allentown, PeanIvania.

Chicago Musical College, 60 E. VanBuren
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American.

give a quite mistaken version of the work

(Continued from Page 105) sifferent meaning of the composition in- of art. There may be in their rendition

volves a quite different treatment. For techical perfection and correct phrasing, the same reason a Funeral March should but that intangible quality, style, is lackdispense with too vivid colors and emphasize more the mourning spirit, the "deep, cold shadow of the tomb."

Finishing Couches in Piano Playing

"Visualizing" Compositions

THE STUDENT should make a piccomposition. For instance, in a serenade ulate the performer's impulses! The inone should visualize the gallant knight terpreter indeed should never become singing under the window of his beloved, mere automaton. Even in following tradition accompanying himself with the guitar, there is accorded him a sufficient amount Tenderness, passion, impetuosity, fond yearning, should be expressed in the ex- firm itself. ecution. Without these requirements, it is to be feared that the sweet Juliet would composer himself, and afterwards prefind the music too tame and would not con- served and transmitted to posterity by his sent to make her appearance at the balcony. What a pity, if the beautiful Romeo Czerny, the famous pedagogue. Czerny had had wasted all his musical efforts for among his pupils Liszt and Theodor Kulnothing!

in the performance of all the various Beethoven tradition is still uninterrupted. dances, there should prevail the spirit of Dance. A gavotte calls for a formal, courtly by his wife, Clara Schumann, who was gracefulness. One should differentiate be- herself one of the greatest pianists of our tween the slow gavotte, which is rather time. aristocratic and reserved, and the faster Bach's tradition is, of course, not so three beats in lieu of four, like the gavotte, reason why opinions about the interpretacourtly character. The famous Menuet of group maintains that Bach must be exeone should remark that, although the dance of feeling is allowed. They attempt to itself has disappeared from the fashion- make of Bach a kind of frozen archi-

The Festive March

THE "POLONAISE," although a dance, has more the nature of a festive march and is generally used as an introductory number preceding the other dances. The polonaises of Chopin are the most classic specimens of this dance, so much in vogue in his native country. Liszt, in his admirable monography on Chopin, describes with the most vivid colors all the pomposity, all the magnificence, of this dance, as it is performed in Poland.

Pianists rendering fancy dances, especially the immortal creations by Chopin (waltzes, mazurkas), are liable to forget the character of these compositions which, even if they are not written for strictly dancing purposes, must nevertheless not totally ignore their saltatory origin. They often indulge in bizarre liberties of time and rhythm which thoroughly distort the nature of the music and make them unrecognizable as a dance

Though a certain amount of "rubato" is desirable in the interpretation of Chopin, ing but allows more freedom of interpretatoo much of it engenders disgust. Students tion. In fact, we see the great pianists should therefore include in their practice like Hans von Buelow, and famous orchesclassic style, these compositions will prove And, quite recently, the centenary of his very beneficial in developing a sane sense death (March 26, 1927) was made the ocof rhythm.

that even gifted musicians who never had with the master the opportunity to obtain their informa. The "veiled" style of piano playing tion from authentic sources are liable to which has been originated by the modern

Every artist involuntarily infuses into his rendition his own individuality. The more pronounced the interpreter's individuality, the stronger is the inclination to impress his own stamp on the composition Think what abortions would result if there were not a tradition to restrain and to regof liberty in which his originality may af-

The tradition is first established by the pupils. Beethoven was the teacher othing! lak, who again were the teachers of a lt is hardly necessary to point out that, whole brood of young pianists. So the Schumann's tradition has been preserved

gavotte, which allows more charm and definite, since the master lived at a more blandishment. The minuet, which is in distant period (1685-1750). This is the shares with the latter its ceremonious, tion of his works are so divergent. One Mozart's "Don Juan" remains a classic cuted with the greatest sobriety of color type of this time-honored dance. Hereby and with cold austerity. No exuberance able dancing resorts, the music bearing the tectural structure, only bringing out his same name has not lost anything of its intricate polyphonies and emphasizing the different themes and their imitations whenever they appear. Others, on the contrary believe that Bach demands more than colo calculation and sheer mechanical reproduction-that his rich, inexhaustible melodic vein, his warm pulsating rhythm, his daring harmonies offer to the interpreter unlimited possibilities outside of pedantic

correctness Among the most excellent interpreters of Bach's creations may be mentioned de Pachmann and, quite recently, the English pianist, Harold Samuel.

Haydn (1732-1809) shows, beside undeniable depth, true Viennese cheerfulness

and jollity in his music. Mozart demonstrates in his creations the happiest fusion of Italian charm with German thoroughness. His music should be interpreted with exquisite grace and sen-

Unrevealed Beauties in Beethoven

BEETHOVEN'S music lends utterance to the deepest recesses of human feelsome genuine dances, such as those by tra leaders, like Hans Richter, Arthur Strauss, Waldteufel, and so forth, which, Nikisch, Toscanini, and so forth, endeavof course, do not admit of swerving from oring to disclose hitherto unrevealed beauthe strict measure. Although not in the ties in the immortal creations of this genius. casion for a world-wide celebration.

Liszt, as a pianist, was the inventor of the so-called transcendental technic which. PURITY of style is so very important as to sparkling passage work and scintillatthat many great artists specialize in ing virtuosity, far surpasses everything the interpretation of a single master and that has been attempted by plantists before owe their fame to a profound knowledge his time. His style is perpetuated by his numerous pupils, although it must be ob-What influence style and tradition have served that many of those who pass as his upon interpretation is proved by the fact pupils had only a slight association, if any,

(Continued on page 149)

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ONSIDERABLE experimenting has been done, in the United States and Europe, along the lines of changing the stringing of the cello, the idea being to facilitate the technic and make the production of the higher tones easier. reader of THE ETUDE, who has experimented with re-stringing the cello in the same manner as the violin, only an octave lower, and who is enthusiastic in describing its advantages, writes to THE ETUDE

"Noting that a five-stringed cello has been developed by Prof. Vladimir Kara- bear the proper relation to the size of the with the tuning E-A-D-G, but this is petoff, of Cornell University, and recalling instrument and length of the strings, doubtful. Yet, even though this stringing a similar development by Perin, of Indiana, Note the increasing thickness of the string- would seem absolutely incompatible with some time ago. I am interested in knowing if anyone has used the following plan for increasing the value and ease of play-

E-String Added-C Discarded

66 T T IS FOUND by a check of representative cello publications that an ness. E string (for first string) would be approximately five hundred times as useful

Every instrument has a compass which fills a certain portion of the musical scale string is therefore removed, the G, D, and cello would lack the four lowest tones, A strings moved over one position and an C, D, E, F, played on the C string below E string provided as first string in place the open G. This would leave a gap with of the A. This secures the same string- nothing to fill it. ing as the violin, G-D-A-E, except that The C string of the cello is used more the sounds are an octave lower. Several and is more important than our corresstrings have been found satisfactory for pondent seems to think. Playing the notes this E string, such as a violin A string, written for the C string an octave higher gut .031 inches diameter; banjo 3rd, gut would not give the proper effect in a great .025 inches diameter, and guitar, first, many cases. steel .011 inches diameter.

"The advantages of this plan of stringing is the facility it gives for producing the higher notes and also making available O_{lin}^{F} COURSE a cello strung like a viothe higher notes and also making available O_{lin}^{F} COURSE and have the addoubtful if the new method of stringing "Serenata"—but I need not go further.

the loss of the C string. But this string paratively even scale could be worked out, since the days of Stradivarius, has poor tone quality and is so little used that occasional notes which fall upon i may readily be raised an octave. Excellent tones are obtained from the various E strings tried, and the necessity for providing special necks, peg boxes, added bracing and special string material, all of which would be necessary in the case of a five-stringed cello, completely disappears. Others have, no doubt, experimented along this line, and their results would be of interest to your readers."

Radical Innovation

THE ABOVE method of stringing the cello, described by our correspondent, will supplant the standard cello with its orthodox stringing, A-D-G-C. The system no music of stringing described by our correspondent, first string, E, second, A, third, D, fourth. G. makes an altogether different instrument of the cello, with a compass beginning a fifth higher. As ordinarily tuned the natural key of the cello is C, while the natural key of this instrument would be G, just as the natural key of the violin is G.

The VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

Restringing the Cello

ing of bow instruments, violin, viola, cello, an even scale, in the case of a full-sized double-bass—as their size and length of cello, it can well be made an interesting strings increase. A violin A string, bano lift this new stringing of the cello were third or guitar first could not possibly adopted, thousands of orchestral cello give the proper tone when strung on a cello, because the vibrating portion of the string would be too long for its thick-

Every instrument has a compass which as the C string (fourth string). The C as used in orchestral music and the new

Several Advantages

the figure notes and also manage around the properties with the players the enormously greater vantage of admitting to its repertoire viowill come into general use except as a Everyone has his favorite melodies, and library of violin music, almost all of lin compositions (sounding an octave novelty. The same might be said of the the point is to play through anything which can be played on the cello with lower), and there would be only one clef five-stringed cello. this stringing. I think the cello would be to learn, instead of three, as is the case Players of bowed instruments are con- illimitable scope grand hymns, stirring this stringing. I tunic use the control of the case is the case of the case is the case of the case is the case of "The sole disadvantage, of course, is somewhat a new instrument with a combeen no changes in the violin or the cello

parts would have to be arranged for the new instrument and solo parts to cello works re-arranged. Many of these would lose their effectiveness without the C lose their effectiveness without the C string, even if the notes intended for the string, even if the notes intended for the which any student of two or three years string were played an octave higher.

written for that string would have to be "Nearer my God to Thee."

Fiddling for Fun

By Sid G. Hedges

JIOLIN-PLAYING can be a very on and we all crowded into a barn, with THE TEACHER who finds that a pupil reading a piece of music bristling with

The most enjoyable times I ever had is interesting as a novelty but I do not with my violin were two occasions when I had no music-desk in front of me and

I was coming back from the war. A couple of hundred other men were aboard, and we were all very bored and homesick. Then I thought of my fiddle and fetched it up on deck. I sat on a hatch and began to play anything that occurred to me, and soon the whole two hundred of us were having a fine impromptu singsong.

After that we did the same every eve-

Stern business, and often is. One three hours to wait for the train. I manway of stimulating interest than by cutting does not always get enjoyment from aged to borrow a violin and, sitting on a out all studies and regular work and kt pile of hay, I wandered from one tune ting the pupil do this playing by ear instead glorious time,

heartened he needs a tonic. Some try to of making the playing sound beautiful.

there is no more enjoyable change than the ear-training in its most thorough form. the volum is G.,

A cello strung without its heavy C ming, and I ramoted about on my many.

A cello strung without its heavy C with tunes of every sort, until it was time not what is usually called "playing from whether a would-be student who seems to memory." In this the fiddler works hard "have no ear" stands a fair chance of and long at a libro-of support to the control of th and long at a piece of music until he can making good. There is an easy way to

for the sake of the pleasure they hope to they asked for nearly every melody I had pure tone can be so well developed, for no and hadn't heard of. And we had a part of the attention is diverted by the When a fiddler feels gloomy and dis-whole care is concentrated on the busines

get new enthusiasm by putting their in- But there are other very practical ad strument aside for a few weeks; but this vantages. In violin-playing a great deal is a bad plan, for it does not get at the depends on ear-training, for good intoncause of the trouble nor turn the temporary dislike for the violin into a new ception. And in this playing hy ear, one The only way to achieve this desired gether on a recollection of sounds. Pro-

of all string instruments played with the hepping to now asset a great strong to bow in order to give the best results must of children on a picnic. But the rain came more vividly he can do this the more suc-make out two tunes, one which is the

cessful will his memory playing be. Rut this is strenuous work and can scarcely he recommended as a relaxation

"Playing by Far"

THE "FIDDLING FOR FUN" that I recommend can be more fairly described as "playing by ear." You simply decide on a tune; settle on a convenient note for beginning, and play straight through—without a thought as to whether you have ever seen the music or not. Usually, in fact, the tunes chosen will be such as are familiar merely because they have been heard so many times.

One great advantage of this style of playing is that difficult keys do not exist. for you play everything in the key that seems most convenient-probably D or G

To get the most fun you should ramble from one piece to another, in any order. just as the melodies come into your mind

"Medley" Playing

The higher notes played on the E string standing might do. Consider the notes would lack the breadth and sonority of on which to begin for "Annie Laurie" (G the same notes played in the higher posi- on D string). This finishes on the same tions of the cello as ordinarily strung. note, which can be made to begin the "Last There would moreover be a break in tone Rose of Summer," whose final G may quality going from the robust A string to start "Come Back to Erin." An octave the thin and feeble E string, thus making drop from the last note gives C on the the scale uneven.

G string, which suggests the opening for The great composers wrote solo and Rubenstein's "Melody in F." This may be orchestral cello parts to their compositions followed by "Traumerei" (C on the G for a cello with a C string, and passages string), and the last F of this may begin played at pitch or lose their proper effect, at Home" can follow, then "Il Miserere

Of course, when you are playing simply for enjoyment you can get right away from your normal practice surroundings you can play equally well leaning against an apple tree, or sitting astride a wall or in the middle of a field. You will surely discover freshness like this if you are

For Bored Pupils

distracting process of reading music. One

relies not on visual memories but altoresult is to keep on playing—but to have getter on a recollection of sounds there gress is made from one note to another by an absolute change from routine. And constantly judging intervals, so that it is

as is given by the cello with the usual stringing. The thickness of the strings of all string instruments played with the helping to look after a great crowd helping to look after a great crowd in the property of the prope

THE ETUDE

Reitish national anthem and one which have described offers splendid scope for is not, then mastery of the violin is not both amusement and musical advance.

Everyone, now and again, should leave for a blind person, or one who cannot all ordinary, serious work, and do some see to read music, the sort of playing I "fiddling for fun."

The Portamento

By IULIUS POKORA

of the sound or voice from one note to with these fingerings and are most often another," is one of the most beautiful and badly done. Yet, with careful analysis and difficult effects in violin playing. When diligent practice, one can learn to exethe student begins the study of the higher cute them in truly artistic fashion. positions he must devote some time to earning their proper execution.

in which the same finger is used in both

positions. Hold the violin firmly with the chin and glide from b to d, keeping the finger on the string and shifting as slowly and as smoothly as possible. It is very important that the hand keep moving smoothy until the new note is reached, when the inger must stop with absolute firmness. This decisive stop at the end of a shift is altogether essential. The downward shift is done in the same way and will not be any more difficult if the violin is held with the chin. Practice b, c and d in the same Slow practice will eventually lead to absolute precision in all changes of

A portamento which is more difficult because of the use of two fingers is shown in



THE portamento, "a gradual carrying Changes of position occur most frequently

The rule concerning these shifts may be stated as follows: Always glide on the First practice the shifts in the follow- finger in use just before the shift. Thus, in this exercise shift to the third position on the first finger and, when the hand reaches the latter position, place the second finger on the string. At first make the grace note long; later make it inaudible by playing the next note immediately. However, do not try to do so by skipping to the new position, Always glidsmoothly.

In the downward portamento, shift on the second finger, and, as it reaches the first position, take it from the string to let the first finger sound. The first finger must of course remain on the string throughout the shift. The following:

Ex. 3 played

shows how the portamento is done when the notes are on different strings. Shift to d on the A string and quickly place the second on the E string, one whole step from the first finger. With a little practice this will go so smoothly that it will sound as though it were done on one string. In (b) is shown another portamento on two strings, which can be made to sound as though it takes place on a single string

Application of these principles will show how any portamento may be analyzed and practiced, for there is no shift that does not belong to one of the three classes: (1) The portamento using the same finger, (2) the portamento using two fingers, and (3) the portamento employing two strings.

First Venture in Chird Position

(Continued from Page 113)



Another possible shift not yet covered is that from the fourth finger in the first position to any finger in the third, or, tion and a patient application of it will to the fourth finger in the first, this being advanced third position studies.

A careful study of the above presentacontrariwise, from any finger in the third render the pupil prepared for the more

"Great art is never out of date nor obsolete; like the moral law of Sophocles, God is great in it, and grows not old; like the moral law of Kant, it is of equal awe and splendor with the stars. A line of Virgil, written by the Bay of Naples in some most private hour of meditation, all those long years ago, comes home to us, as though it were our very thought; upon each repetition, experience has made it more true and touching In beauty and strength, in beauty of music and in strength of thought, the great artists are all contemporaries."—LIONEL JOHNSON.

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By ROBERT BRAINE

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With a Continuation of the industrial and the state position of the state position was a state of the state position of the state po

Fronch Violin Mukers.

M. W. L.—I can supply no further details of M. W. L.—I can supply no further details of the buckes, violin maker, and the supply of t

H. L. K.—Du Milleu (French) means "at the middle" (of the hew). 2. The passage you send is in actaves of which the lower note is trilled while the upper note con-tinues to sound,

difficual information.

Good Violin for Practice.

E. McK.—A tolkin of secun-sighths the middle's coff the how's 2. The passage of the control of the size. As you are an admit it would probably prove to make the probably prove to the control of the size. As you are an admit it would probably prove to seem a district would probably prove to seem a size in the control of the control of the size. As you are an admit it would probably prove to the correct principles of who miderators the control of the correct probably proved to the correct principles of who miderators the control of the correct probably proved to the correct principles of who miderators the control of the correct probably the correct probably the control of the correct probably the control of the correct probably the correct probabl vies you shout your vollin.

Sinceato Prassages.

J. II. A.—Composers of violin music who who their music to be played in the most who their their vollence of the property of their vollence of

priving will flushed, the contract variance what private passage, but andered we have now been provided by the passage, but andered when he work to decide which to use 2 Stores to be suggested to decide which to use 2 Stores to be suggested to decide which to use 2 Stores to be suggested to decide which to use 2 Stores to be suggested to the provided to the province of the provided to the province of the provided to the province of the provin Maggini Measurements.

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BAND AND ORCHESTRA DEPARTMENT

(Continued from Page 115)

tions acquired their training and ensemble be filled by the too few orchestras, and routine in bands.

some of the complete symphonies of Bee- clined to feel that the orchestra is too thoyen, Haydn, Schubert, Tschaikowsky; severely classical. It is not an act of consuites of MacDowell, Greig, Massenet, El-descension for the band to place a stirring gar. Debussy. Coleridge-Taylor, Sousa, military march on its program or to offer Rimsky-Korsakoff, Bach, Bizet, Glazounov. an encore to an overture or classical suite. Innolitoy-Ivanov, Strauss, Holst, Saint- After all, there is often more of musical Saëns; rhapsodies and tone poems of Liszt, merit in a good military march than in talo, Dukas, Chabrier, Svendsen, German. Hosmer, Sibelius, Smetana, Respighi; over- of modern manufacture. tures galore from Leonore No. 3 (Beethoven), Der Meistersinger (Wagner), to Zampa (Hérold), together with all manner and classes of music in lighter forms.

Adaptation of Orchestral Numbers

for the band, it true that the majority of curable talent and conducted by the most the standard numbers in the orchestral capable band conductors it is possible to repertoire do lend themselves to such adap- secure. It does not follow that a great tation, and some of them even gain in orchestral conductor can readily qualify effectiveness when performed by an ade- for the leadership of a band. Effective quate band. Though publishing firms have band conducting requires a highly specialdone much to foster good bands in ized knowledge and training. America, they will need to develop arrangers with more artistic instinct, imagin- highly capable orchestra leaders "conation, sense of color, weight and contrast descending" to conduct a band, and makthan has often been shown in the past, if ing dismal failures of the attempt, due to the bands of the future are to appear to their lack of knowledge of the require-the best advantage. A later discussion will ments and possibilities of the band. This be devoted to this phase of band develop- occurred despite the fact that the bands

tion for the band, it is patent that a concert band, "symphony band," if you will, that good music be provided for the welsion, I harp, with 2 'cellos and 2 basses one of the most important factors. optional-making an ensemble of 70 that The great popularity and value of the

greater demand for good music than can place in our advancing musical life!

the band, being more democratic, would There are now available for band use cuter to a very large public which is in-

Special Talent Necessary For Conducting

THERE IS no good reason why such cities as Chicago, Los Angeles, Boston, Cincinnati and St. Louis should not WHILE MANY orchestral numbers are provide subsidies for the maintenance of not to be satisfactorily transcribed large bands to be composed of the best pro-

There have been a few instances of were composed of carefully selected players While there is no standard instrumenta- capable of the highly artistic performance It is becoming more and more essential

with the following combination of instru- fare of the general public. It can touch ments, could perform adequately any music and enrich the lives of many more people suitably arranged for it: 20 clarinets, 2 alto than are affected by our museums and art clarinets, 2 bass clarinets, 1 contra-bass clar-inet, 4 flutes and piccolos, 2 oboes, 1 English be. This fact should receive more attenhorn, 2 bassoons, 2 alto saxophones, 2 tenor tion from our civic organizations and philsaxophones 1 baritone saxophone, 1 bass anthropists. In the effort to provide suit saxophone, 6 cornets, 2 trumpets, 5 horns, 4 able cultural recreation for the populace of trombones, 2 cuphoniums, 4 tubas, 4 percus- our cities, the band should be considered

would be comparable with the grand or- band as a civic asset is well exemplified by the well-known Goldman Band in New The time is coming when endowments York City, which is maintained by a fund will be provided for the maintenance of generously subscribed by certain citizens of bands of these ambitious proportions for that city. Speed the day when many other the offering of high-class concerts in our public-spirited men and women will genlarge cities. It is neither our idea nor erously provide similar funds for the supwish that such bands should compete with port of the finest organizations, enabling the symphony orchestras. There is a much the concert band to assume its rightful

Why Singers Lose their Voices (Continued from Page 136)

engaged in giving actual treatments. This they manifest themselves. Frequently as stiffening of the spiritual backbone enables few as two or three will transform a plat one to achieve a poise and confidence that, form coward into a screne veteran, sure of to one unfamiliar with the scientific prin- himself under a barrage of even hostile ciples underlying the work, would be ab- criticism. If you have moral, mental or solutely unthinkable.

such treatments is the rapidity with which be worth your while.

physical weakness of the knees when fac-Perhaps the most remarkable feature of ing an audience, look into this. It may

First Step in Singing By George Chadwick Stock

isters perfectly blended one into the other. -New Haven Courier-Journal.

THE very first lesson should reveal There is no firmer or safer foundation clearly to the beginner the way to pro-duce a correct musical tone, a tone free described. Whether you are to sing as an of the slightest strain of over-tension of amateur or a professional, it will pay you any muscle. From such a beginning will to work hard to acquire a perfectly even, grow a scale of heautiful tones, smooth in smooth scale and thus to take a long step its entire range and with the different reg- towards the perfect mastery of the voice.



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Now Susie was just an average girl. You could never call her gifted or talented. But within a week she was playing tunes and in six months she could handle her Saxophone libe a neteran.

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Finishing Couches in Piano Playing (Continued from Page 141) French school (Debussy, Ravel and others) ing to his piano playing the "Finishing

SELF-TEST QUESTIONS ON MR. PIRANI'S ARTICLE

concealed sounds, obtained through a vel-1. State the steps in preparing the thumb vety, "veiled" touch, gliding, floating, as it for passing under the fingers. were, over the keyboard, skillfully com- 2. How may perfect equality of sound bining the two pedals, the piano pedal to be illustrated?

bring about a very delicate shade and the 3. How may the drum be used as on aid forte to create a kind of diaphanous mist. to faulty rhythm? The mastery of such points of technic 4. What is the value of visualizing a and modes of expression as are here repre- composition?

sented will contribute toward enlightening 5. Describe briefly the prevailing mood the student on several hitherto obscure of Mozart's compositions. Of Haydn's. points of pianistic art and help him in giv- Of Beethoven's.

Master Discs (Continued from Page 114)

sician's appreciation in his reading of the her honor. The prayer of Elizabeth for exquisite Adagictto and also the lovely Tannhauser's redemption is given in its Carillon. With appropriate vigor he con- entirety. Both are sung with pure vocal ducts the familiar Farandole and ably beauty presents the contrasts of the first movement. Much of this music has been used in the ballet in "Carmen;" so it will seem quite familiar to many. There is unusually good string quality in these discs

should be reserved for compositions which Touches."

require a delicate treatment, as do Spin-

ning Songs, Gondolieras, and other such

"murmuring" types of music. It owes its

origin to the marvelous charm of half-

Notre Dame," Legend of the Sage, sung sounded better. It is an impressive scene by Giuseppe Danise (Brunswick). In the -a father's farewell to his young son first aria a hero sings of conquest and The plaintive chorus, the tolling bell and love. In the second a monk sings the the beseeching cry of the son in the latter legend of Jesus being hidden in the sage part are most realistically reproduced. bush to protect Him from Herod's sol- Those who have seen Chaliapin's por diers. Danise with splendid versatility and trayal will, upon hearing this disc, almost a rich, warm voice interprets these two visualize him in the house of Death.

sung by Elizabeth Rethberg (Brunswick), vital . . . a story of the oriental "Tar-Rethberg's portrayals of both Elsa and tars." This dance with its various moods Elizabeth are excellent ones of vocal and is indescribably beautiful. Beecham, one histrionic perfection. In the first she de- of the foremost conductors in England, scribes the visionary knight whom Elsa with the renowned London orchestra, give has seen and who later comes to vindicate an unforgettable reading.

"Boris Godonnov" (Moussorgsky), Death Scene, sung by Chaliapin (Victor).

Chaliapin's performance of Boris, which has become internationally known is a magnificent dramatic portrayal of a monarch who, in a reign of terror and superstition, is consistently haunted by ghost of one whom he has killed. Chalia "R OI DE LAHORE," Promesse de pin interprets this scene majestically with mon avenir and "Jongleur de his wonderful voice, which has never

"Prince Igor" (Borodine) Dance No. 17 "Lohengrin" (Wagner), Elsa's Dream, London Symphony Orchestra (Columbia), and "Tannhauser," Elizabeth's Prayer, Borodinc's opera is most rhythmically

Musical Education in the Home (Continued from Page 89)

that February need not apologize for its achievements of one kind or another. list of distinguished musicians. It has its the shortest month, not to mention the issue,

We find, upon looking back, however, other lesser names noted for musical

ist of distinguished indistributes. It has its share of the great names to add to its list in other activities. The Father of Oratorio, Handle Respirit one of the earliest age to begin music lessons. This is Handel, Rossini, one of the earliest successful creators of opera, and the beloved ally untrained mother and will be fully Mendelssohn hould be glory enough for covered in the department in the March

Meeting the Pupil's Gaste

By George Coulter

It is commonly supposed that the essen- So many teachers in giving pieces con-Ir is commonly supposed that the essentials for a successful musical instructor tark, let us say, musicianship (embracing a knowledge of the most modern technical methods), a facility in explanation, tacl musical methods), a facility in explanation, tacl for the most modern technical methods). patience, personality, enthusiasm—and have outgrown. But no sudden leap can there you are! Yet, teachers have been bring the child to his teacher's level, and manufactured in the conservatories and no enthusiasm in the teacher can make made triumphant exits with armfuls of him like what he cannot conceive. Be diplomas and still lacked the one thing that taste uncouth, rowdy, blatant, it must eedful, imagination.

his imagination to the mental level of his gradually cultivate and refine it, and, in pupil-a rare and difficult feat-his efforts time, bring it, like a well tended plant, at educating are destined to failure. to the full flower of perfection.

be met as it is not as it ought to be. Unless a teacher can bring himself by Having met the taste the teacher will

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(Continued from Page 116)

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course, students can hardly be held re-sponsible for material which they have sponsible for material which they have printed for the printed sponsione for the giving of an ex- cal education in their childhood, or the amination by someone other than their own wrong kind—are not interested in music. annuacion tracher frequently discloses weaknesses in The teacher of twenty-five years ago, who the method of teaching and also indicates laughed at some little fellow who had trouble omissions which certainly should be sup carrying a tune, may have been nurturing

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When children leave the school their musi- doubtful about all children profiting by cal knowledge and power must be meas- music study. Whatever the cause for their ured in terms not of what their teachers attitude, there are many administrative considered desirable but of what society officers who have been so conscious of their in general thinks should have been acquired ignorance of music, or at least of their inor developed. Standardized tests have the ability to perform music, that they do not advantage, first of all, of usually repre- feel competent to criticize or evaluate senting the general point of view more ac- music teaching, curately than do the questions of any one

Accurate Measure of Progress

SUCH TESTS, secondly, give a reliable little or no criticism from the supervisory officers. This aloofness usually leads to the same material from time to time. The lack of interest and even lack of recogtests which are put out for the purpose of nition on the part of the supervisory offigeneral measurement are usually so ex- cers. Those superintendents who advotensive and involve so many different cate a large place for music in the schools phrases presented in a variety of ways and offer equivalent credit in the curricuthat they can be presented either with or lum are usually the ones who have in some without danger of the contents merely way come into close contact with the being committed to memory. The person music teaching and the music instructors who wishes to measure his strength does Standard tests properly used and properly not this week ascertain how many times interpreted may help to obtain greater he can lift a ten-pound weight, and interest and greater recognition from the the next week how many times he administrators.
can lift a twenty-pound weight, and Finally, tests may be a fine spur to the the week following, how many times be children. Unless the results show a lamcan lift a seven-pound weight. Rather, he entable weakness it should certainly lead uses the same measurement each time. the supervisor either to teach the material

As a third advantage, these tests suggest on which the children have failed or dismaterial and method of procedure in the card the tests. Definite measurement is regular class work, both for teaching along attractive to all students and, if rightly lines already established and for under- used, is legitimately stimulating. It is Reference taking new work. In a recent bulletin on probable that music instructors might new aspects of the music memory con- profitably devise a series of graduated test there appeared several series of ques- exercises or tests, which the children can tions which are of a type that probably no take one after the other as they succeed in music teacher would have ever thought of passing the lower ones. By this means we using before the recent move for tests and might approximate in our music teaching measurements gained attention. The vari- some of the individual progress which has ous plans of true-false, multiple choice been found so successful in many other and completion not only indicate ways of subjects. checking up on work already done but also
The writer has been experimenting with suggest excellent methods of teaching new a series of drill charts which parallel mamaterial. A good test, moreover, may terial in arithmetic and has found that cerfrequently start a wide-awake teacher on a tain children who become discouraged in valuable series of experiments.

Fourth, standardized tests offer a new of a class which is beyond them, work enmeans of presenting to administrative offi- thusiastically and eventually pull themcers a concrete formulation of results which even the non-musical superintendent can understand. Too frequently administrative they can work out by themselves.

Musical Reading and Chinking (Continued from Page 104)

works on other arts, as well as music, is given to thousands of volumes in the The reading along these lines should be public libraries. Nevertheless, there should chosen with reference to its influence to be no dearth of musical and other reading stimulating the imagination and firing the matter when consideration is given to the ambition." Thus Edward Morris Bow- large number of good books and magaman briefly, but adequately, expresses zines which are published in this country what should be included in the reading today and which can be purchased at very curriculum of the musical student. It reasonable prices. would be well for one to create an appetite for reading, a real gusto, else it may be of little benefit to us. In the words of reads as a task will do him little good,"

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Teaching Small Children

Teaching Small Children
To Tue Erron:
Is to eaching small children success of fall
Is to expect to a far years that the mude leve
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The Forerunners of I. S. Bach

(Continued from Page 139)

as organist of the Katherinen Kirche, and and, as previously stated, a pupil of Swee-

The Organ Chorale

Reinke) was an eminent German organist showy rather than intellectual.

and against of the Katherinen Kiriche, and and, as previously stated, a pupil of 1 con-in 1016 was sent to Amsterdam at public link. Much of the influence of Schieder-expense to study with Sweelink. He com-posed a number of compositions in a free master) was reflected in Reinker; and, as and casy style, but none of his organ com. J. S. Bach made a study of that school to our Students positions have survived. He died in 1663, through frequent visits to Hamburg to see and hear Reinken, it is easy to realize what an important position this man occupied in the evolution of organ music.

S AMUEL SCHEIDT, a famous organ. Reinken was born in Deventer, Holland,
sit, was born in Halle-on-Saale, in April 27, 1623. In 1654 he became organstate with the state of the church of St. Catherine at Hamist of the church of St. Catherine at Hampied in the evolution of organ music. 1587, and was a pupil of Sweelink in Amist of the church of St. Catherine at 1580. The fill Sweeling Control of Moritz burning, which position he held until his spend constraints with the first of the church of St. Catherine and Kappellmeister to Margrave death, November 24, 1722, at the age of christian Willehlem of Brandenburg, at mind-vinne. He had considerable influence made from the first marginal properties of the state of the first marginal properties of the state of the sta Chistonal Vinigini of Branderiourg, at macy-mic. The nat Onsideration Annual Park. Halle. He was the first to treat the working-out of the chorale artistically, and count of his fine playing, though his performance, and performance of the property of the of that day. He published numerous organists were severely criticized. The works, principal among which was Tabu- strong points in his playing were great latura Nova in three volumes. He died in manual and pedal dexterity, together with Halle, March 14, 1654. ingenuity in combining stops. His com-Johann Adam Reinken (also spelled positions were not numerous and were

The improvement of the organ was slow. Mendelssolm, foreshadowing the Romantic school and painting pictures with beautiful colors in his symphonics and overtures, contributed some preludes, fugues and sonatas to the literature of organ music, but the instrument of his day undoubtedly hampered him. Excepting a slightly freer form and characteristic expression, he contributed nothing new, even with the exploitation of the sonata form. Rheinberger gave us some noble works, but added little that was new. César Franck expressed some great inspirations, but no new functioning of the instrument."-EDWARD A. MUELLER.

EDUCATIONAL STUDY NOTES (Continued from Page 135)

poters, I par Strancinsky, says:

"I worked very hard with the works of Ceerny, for whom J have very great air worder of the company of the c



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THE ETUDE

ETUDE

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George Washington and His Flute By Gladys Hodson Leach

4. Who wrote the opera, "The Magic Washington's hatchet ever since you can may see bone flutes, or whistles, used by

Can you imagine Washington, the sol-

beautiful farm home. Here he enjoyed

a well-carned rest after the wearing duties

which he performed so eminently for many

years. His flute playing was one of the

pastimes which he greatly enjoyed in his

private life. Mrs. Washington probably

This flute of Washington's, which has

been kept at Mount Vernon, is one of the

best of its time. It is a Meyer model.

Greek

Flute

played his accompaniments on her spinet.

but the flute is real.

7. What is the Sistine Choir? 8. How is the violoncello tuned? 9. How many Hungarian Rhapsodies

did Liszt write? 10. From what composition is this mel-

??? Ask Another ???

1. What is an arpeggio?

2. What is a bassoon? 3 When was Handel born?

5. When did Schubert die?

What is meant by a capella?

dier, statesnan, patriot and president, playing his flue? We know that, after his strenuous mobile. He he retired to the strenuous mobile. He he retired to the strenuous mobile of the strenuous mobile.

Answer to Last Month's QUESTIONS

1. A symphony is a composition written for full orchestra, the first movement of which is written in "sonata form." 2. A major interval is any interval, the top tone of which is found in the major scale of the lower tone.

with an ivory head, very popular in that 3. Chopin was born in 1809. day and still used by some modern flute 4. The opera, "The Magic Flute" was

5. MacDowell died in 1908.

6. Transposing means reading music in one key and playing it in another. 7. The degrees of the scale are named as

follows: 1, tonic; 2, super-tonic; 3, submediant; 4, sub-dominant; 5, dominant; 6, sub-mediant; 7, leading tone. 8. A string quartette is a combination

of one first violin, one second violin, one viola and one violoncello,

9. The Italian term for growing louder

10. The inclody was from the second movement of Beethoven's "Fifth Sym-

Counting Aloud By MRS. RAY HUSTON

Oh little Miss Mary Roberta McDowd Had so much of trouble In counting aloud;

"I've just got to sing it," She told me one day. "Or tangled all up I May get when I play."

"Well, Mary Roberta," I said, "you may sing, Provided you count, for That is the main thing."

So if keeping time seems A wee bit hard for you Just sing as you count, and It may help you, too.

I SUPPOSE you have known about George In various museums in our country we remember; but did you ever hear any- the early inhabitants of North and South thing about his flute? Fame often over- America as well as in parts of the old looks the instruments of beauty while it world. The Aztecs, who lived in parts pays much attention to instruments of de- of this continent when the Spaniards arstruction. No one claims to have seen rived, used pottery in the construction of George's hatchet, but anyone who visits their whistle flutes. These were regarded Mount Vernon may see his flute. The with great reverence and were used in rehatchet story may be only imagination, ligious ceremonies.



makers. This old flute needs some re-Our North American Indians had much pairing now, but could probably be completely restored to usefulness by an exfiner flutes than the Aztecs. Theirs were ing drooped her head and sighed and usually made of wood and had holes bored in them to produce tones of different pitch. little sounds her sighs made. During some Our modern flutes are made on this prin- of the lessons the little queen cried be

> Are you wondering what pieces Washington played? We shall not have much difficulty in guessing what they were, as we know what pieces were popular for the flute in his time. We still have the flute music of his day. There were many old English, Irish and Scottish airs, such as "McPherson's Lament," "Auld Robin Grav," "The Charming Fair Eily," and "The Post Horn Waltz with Variations." There were a few pieces for the flute by French and German composers. Pieces ritish Museum from the Italian operas of Verdi, Rossini, and Donizetti were frequently played.

Then there were countless variations. Do you know what "variations" are The history of the flute is very inter- First you must have a theme or tune; then esting. It was one of the earliest of musi- you must play it in various ways, with cal instruments. The Greeks hollowed runs, trills and turns added. This style out reeds and blew across the tops of of composition was exceedingly popular them to make music. Reeds of different for many years and on many instrument (Continued on next page)

LETTER BOX

Data Jewon Errini:

an ifferon years old and play the plano and violint. Last year 1 took my likeher Local (Trinity College) music examination. I have enjoyed the description of the plano fraction of the plano fraction of the plano fraction composer. I feel very environs when 1 read in the Juxime Errinity College.

lengths were used to give variety of pitch.

PHYLLIS HOLMES (Age 15).



The Little Queen

By ANNETTE M. LINGELBACH

THE LITTLE queen was a very poor musician. The king knew this, the queendowager, too, and Master Beauty, but they could not stop the little queen from singing or playing the piano

The little queen might have been a good musician, if she had practiced hard; but she never did. Instead of attending strictly to her music, as Master Beauty said she should, she was always thinking of the fluffy red suit the young king was wearing.

Matters had to stop. The king and his queen and Master Beauty decided to take stern measures that the little queen might no longer be a disgrace to the kingdom of Loyeliness.

The little queen was given a new teacher, Fairy Slow Tempo, who was tall and strict and perfect in everything. Two fairies came to listen to her practicing, Melody and Imaginative Playing. Whenever the little queen forgot to bring out the melody so that it sang, the Fairy Melody folded her rainbow-colored wings away so they could not be seen; and whenever the little queen played Schumann's Melody as though it were his Soldier's March, Fairy Imaginative Playsighed until the room was full of the soft cause of the poor way she played when Fairy Slow Tempo's friends dropped in

(Continued on next page) Notes

By MARION BENSON MATTHEWS

The first big note Without a stem Is WHOLE NOTE, round and white

And next in line, With long black stem, Big HALF NOTE stands upright.

The QUARTER NOTE, With long stem, too. As black as black can be

While EIGHTil NOTE looks Like quarter note. But has a flag, you see.

What note is this? With two black flags? SIXTEENTH, beyond a doubt.

Your music book Now take, my child, And try to pick them out.

IUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No. 4-MOZART

in Salzburg, Austria, in 1756. His father tice." was a violinist and composer, and his Wolfgang was far superior to them, and, in nap." his time on rooms variations. It is easier to any one of that time. He began to play the clavier when he was four years old, and what do you think she saw? Why then Jean told how she didn't like to think that he must have preferred to play the clavier when he was four years old. playing clavier which he was four years old, and what do you think she saw? Why and to compose when he was five. He there was a fairy! (Imagine how surpaired in the practice. (Don't you know how badly or the melodious opera arises played in public at the age of six, started prised she was.) to study the organ at seven, composed his first symphony when only eight, and practice, do you?" his first opera when he was twelve. This is an amazing record and shows what the fairy then asked, "How would you tremendous talent he possessed. At the like to go to fairyland?"

The fairy then asked, "How would you tremendous talent he possessed. At the like to go to fairyland?"

Then the fairies took her home in other respects.

His father took him on many musical cried Jean. "What all do you do here?" journeys through Germany, France, SwitThe fairy smiled. "We practice when it going to practice!" and she told her mother ing in public and of meeting the older play when it is time." very broad outlook on the music of that play?" time and was a great advantage to him Jean thought that would be the very from memory, as a composer.

Later he spent most of his time com-posing and giving lessons. His principle compositions include forty-nine symphonies, over twenty sonatas for piano, fortytwo sonatas for violin, twenty-six string quartettes, nearly twenty operas, besides many choruses, motets, masses and other forms of church music. The fact of his making these tours, teaching and writing all this large amount of music before he was thirty-five, shows what a busy man he was. He died in 1791. He had many friends and was considered a very fas- Junior Etune, and for the note appended sic. I won the prize this summer for docinating personality. His writings are by you. melodious and graceful and very polished. Some of his best operas are "The Magic Flute," "Don Giovanni (or Don Juan)" and "The Marriage of Figaro."



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The following are some compositions of his that you can use at your club meetings:

Minuet, No. 1, in G Minuet from "Don Giovanni" Bagatelle in G

Theme from Concerto in D minor The Violet Theme from First Movement of

Sonata in A. Rondo alla Turca from Sonata in A. Sonata, No. 15, in C.

The Little Girl Who Did Not Want to Practice By MARY BOOTH HAYS

(Age 9)

One day Jean said, "I don't want thing, so they went to the music room, ten and interesting; but many were based WOLFGANG AMADEUS MOZART was born to take lessons, and I don't like to prac- The fairies played so nicely that Jean wished she could play like them. Then be composers, "Jean, you are sleepy and cross," an- the fairies asked Jean to play; but Jean

sister Anna was also a musician; but swered her mother, "you must take your said she couldn't!

shc felt?) The fairy said, "Jean, you don't like to They talked awhile and then the fairies

said, "Would you like to learn to play like these fairies?" Then Jean said, "No."

Then the fairies took her home. They same time he was a perfectly natural boy Jean was delighted, and away they went. were just saying good-bye when Jean Soon they arrived. "Oh, how beautiful!" woke up.

Jean cried, "Oh, mother, I am always zerland and Italy, for the purpose of play- is time, and work when it is time, and her dream.

When Jean's next music lesson came she musicians of these countries and hearing

After a while the fairy said, "Now told her teacher she would always practice their music. This of course gave him a would you like to hear some of the fairies well; and before long she had a large list of heartiful pieces which she could play



DEAR JUNIOR ETUDE:

I have to thank you for having published I have been taking piano lessons for my letter in the June number of the three years and am in third grade of mu-

Into an extraction in some immutus or single schools and any presentation of my takes, to their net integers single at a copies of sheet music having been received My young brother is also taking plano Fairy, Finger-Drill and the Soft Paulic from readers in the United States and a lessons.

Additional Continues of Continues Contin

I regret my inability to thank all my correspondents individually; and I am taking this opportunity of doing so collectively, through the columns of your Dear Junior Etude:

Yours sincerely, MINA HANVEY, Bhatinda. Punjab, India.

This has resulted in some hundreds of high school and am president of my class, to hear her fingers sing Mr. Etude and ing the most practicing. I am in junior

From your friend. GILES ELMORE (Age 12), Kansas.

all the sharp and flat scales in major.

From your friend, LEAH KUYKENDOLL (Age 8),



JUNIOR MUSIC CLUB, LEWIS, KANSAS

George Washington and His Flute (Continued)

Some of these variations were well-writon very stupid themes written by would

It is hard to imagine a dignified, wellcducated man, like Washington, wasting id she couldn't!

"Haven't you taken lessons, or just his time on foolish variations. It is easier.



Washington loved his flute and played it often. He owned a good flute and he probably played it well. He had the means to buy plenty of the best music; and we believe that his simple, good taste in other things extended to his choice of music. The next time you think of Washington. think of him with his flute and not with his hatchet, as his love of music and of a musical instrument is more worthy of his fine character than his use of an instrument of destruction

The Little Queen

Song. "Oh, it was dreadful," said the little queen, and cried grace-note tears into her handkerchief

During the next few months the little I live in the real "corn belt" of Kansas fluffy clothes in learning all the things It is of interest to note that all the kind I am in fourth grade in school. I love Fairy Slow Tempo taught her. She must It is of interest to note that an the same a same in bound grade to same a range of range such tempo taught net some people who have sent me music are unani- to read The Etune. My music teacher make her phrases long and golden; one people who have sett me music are unantmously of the opinion that The Evrue has
takes it, and I am going to take it, too. I hand must always sing the melody. She
helped them considerably in their music memorize some of my pieces; and I have must play her scales staccato and legalo not taken lessons a year yet, but have had and contrary-motion every day, and she must count out loud. She must make up a story about every piece, and she must make the piece tell the story. She must play everything slowly and evenly and

clearly and marcato and from memory. Her hand must poise above the keys like a white butterfly. She must know all the musical terms ever written in books to keep Fairy Slow Tempo from flapping his sturdy wings in anger-"What! You don't know what a berceuse is." She must recognize every tone on the piano when Fairy Slow Tempo played it. She must remember system is everything; to practice her finger drills first, her scales second, her exercises third, and her pieces last, and never to play a piece fast until she knows it perfectly. "So many things to do!" exclaimed the little queen and then went to work.

The improvement in the little queen was wonderful. Not only could she play. memorize, and transpose long pieces, but she could also describe, feel, and imagine. More wonderful than these, the young king was very proud of the little queen.

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is a part of the life of the people, children

begin the study of folk music so that in

later years they will have a rich founda-

tion of beautiful melodies in their minds

and hearts. Among the folk music of

the world, that of Scotland occupies an

important place, on account of its beauty. There is the Lowland Scottish and the

Celtic Scottish music, very different in

character, although the Lowlanders often

play Celtic tunes that have wandered

across the border. Some Celtic music is

so ancient that the imagination has to

travel back for centuries and through dif-

from Asia, through Europe to its differ-

Austria, northwest France, Spain, Ireland

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Folk-Songs (PRIZE WINNER)

A Folk-song is one based on a legendary A folk-song is a product of nature. It or historical event—or on some incident is a natural expression of a group of of common life-the words and music of people, in terms of tones. It was origiwhich have originated among the common nally orally transmitted; but, recently, people and are extensively used by them, composers have made written collections The word is derived from the German of folk-songs. They are simple and purely word—Volks-lied. melodic.

Many great men and women have said The subject matter of the folk-song was

that these songs have awakened in them taken from tradition, love-stories and such emotions as has no other music. mythology.

Who composed these ballads? Minstrels. Bards often sang the original melody. Who were they? Poets and musicians who Some person heard it and unconsciously sang to the accompaniment of the harp, changed it to portray his feelings and lute or lyre, to amuse the great in their emotions. So it was changed, by a group castles. These minstrels (also known as of people through generations, until it gleemen, troubadours, trouvères and jon-gleurs) also sang in villages. Poetry and as folk-song, which characterized the folk songs sprang up from the custom of people who sang it.

dancing, accompanied by improvised song. A folk-song is formed by the subcon which still exists in some European coun- scious artistic mind of a nation. It is not ries. The belief in elves and fairies is the labored work of some composer, but the song of the people. In back of it is an impulse whose driving force comes from Canada, the soil itself.

Puzzle Corner

- 1. Behead a musical instrument and leave an
- 2. Behead an image and
- 4. Behead a locality and

ferent lands, following it in its wanderings

Answer to November myyle:

EDWARD BOETTNER (Age 12), HONORABLE MENTION FOR NOVEMBER ESSAYS

Michigan.

ESSAYS
Margarei Launieri Mahei Parchman, John Gibert, Josephine Danaby, Elilei Kreöle, Mary Keebi, Suth Heinnas, Dilu D. Rodon, Mary Keebi, Suth Heinnas, Dilu D. Rodon, Mary Keebi, Suth Heinnas, Dilu D. Rodon, Martine, Herriche B. Berker, Eleanor Mattile, Herriche Sanderson, Mildred Morric, Mattile Betater, Sanderson, Mildred Morric, Martine Betater, Martine Herriche Sanderson, Mildred Morric, Delay Charles, Martine Martine, Martine Martine, Martine Martine, Martine,

LETTER BOX LIST

Letters have also been received from:
Evelyn Johnson, Pauline Keverius, Lillan
Weinstein, Ellino Grasse, Muldigitha M.
Weber, Helen Louis, Lehman, Ann Louise
Smith, Robert Foddington, Yvette Lambert,
Muried Mason, Helen Holden, Margot Sander-

swers to puzzles.

Subject for story or essay this month—
"Practicing Technic." Must contain right hand corner of paper, and address on upper not over one hundred and fifty words, tribution takes more than one piece of participation.

All contributions must bear name, age Competitors who do not comply with and address of sender written plainly, and ALL of the above conditions will not be

WANDA LARENCKI (Age 12),

- American Indian.
- leave to study.
- 3. Behead a blemish and leave a vehicle.
- leave a number.
- 5. Behead hard work and leave a lubricant.

ent settlements, some of which were in The beheaded letters will give the name of a musician.

C-ask H-are O-men P-ant N-ape

Prize winners for November puzzle: Edna Eichstaedt (Age 14), Illinois, Lorna Dochman (Age 12), Oregon. Marian Green (Age 13), Ohio. Mariari Green (Age 13), Olilo.
Honorable mention for November puzzle:
Nora Sligh, Winifred Lemkau, Roberta Johnson, Marguerite Ritt, Marian Shober, Helen Endicott, Margaret Jameson, Mildred Roraman, George O'Kieff, Irem Wallace.

Oh, what do you think? I've learned a new tune. And I'm practicing hard For another one soon.

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Theme From Sonala in A, By W. A. Mozart



Jongleurs By GAYE S. ALLYE

THE interpretative artist of to-day has ganization; they were isolated individuals, him. This was not always the case, as world." Pierre Aubrey points out in "Trouveres Occasionally, we learn from this author and Troubadours."

sculptor has his founder or moutder, and the composer has his interpreter, so the composer has his interpreter, so the the composer has his mierpreter, so the medieval troubadour or trouvere, poet and musician alike, had his 'Jongleur' (or 'joglar') whose profession was to go castle, to gain a hearing-for his own retained a jongleur who was attached to profit, of course—for the compositions of the person of some nobleman or king."

13th centuries, for "in former times these saying "it is hard to believe that these worthies were known by other names; artists of all sorts and conditions, who worthus were known by other names; altests of all sorts and conductors, the later, in the 14th century, they formed a went the round of towns, eastles and great brotherhood and became ministrels." Bouses, playing and singing, these girls, (Hence, of course, were created various half strumpets, half musicians, who sang

a high place in society and takes his place essentially rovers and vagabonds." They beside the composer rather than behind were "the genuine bohemians of the art-

jongleurs turned troubadour and wrote Says Aubrey: "Just as the modern their own verses and music. "A jongleur joglar') whose profession was to go their musical wares from eastle to castle. from town to town and from eastle to Sometime, too, the great feudal household

The jongleur flourished in the 12th and however, and our author quotes Lavoix in (Hence, of course, were created various half strumpets, half musicians). "But in the time of the troubadours and trouverers the somersaults. . . . came straight from jongleurs had no recognized status or or - the opisional or monastic schools."

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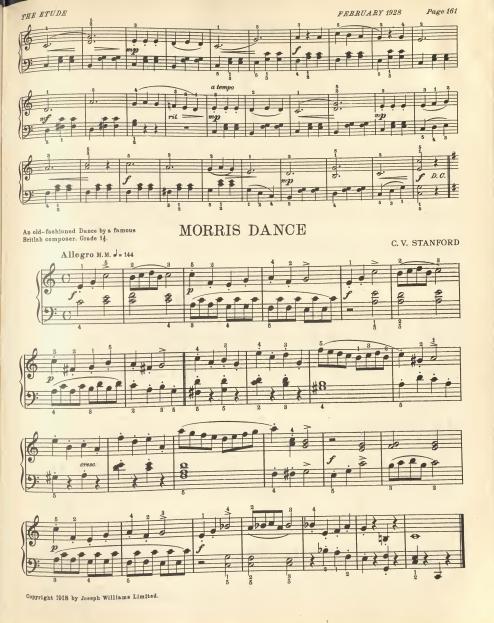
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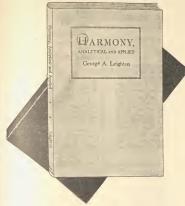


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This opera will have a particular appeal to Jewish folk, holding high the ideals of the present day struggles of the young of their race doing actual pioneer work in a start toward re-establishing the Jewish people in the lands of their fathers However, real art becomes something

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Advance of Publication Offers-February, 1928

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BOOK OF PART SONGS FOR BOYS

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9 Lillian Nordica. 10. From its inventor, Adolphe

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(SEE PAGE 87, THIS ISSUE

1. Schubert. The poem is from

2. "The Pipe of Desire," by Frederick S. Converse, on

3. When the beauty of the

music is expressed as much

through the perfection of its

form as through its emotion-

5. Largo (or Grave), Adagio

(or Lento), Andante, Mod-

erato, Allegretto, Allegro and

6. King George II, of England,

at a performance of the

"Messiah" in London, in

7. Schumann's Two Grenadiers.

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World of Music (Continued from Page 85)

SMETANA'S "BARTERED BRIDE" has had its one thousandth performance in Prague. And it is scarcely known on these shores, except by its splendid overture.

NINETY MILLION PEOPLE, or nearly one-tenth of the one billion inhabitants of the globe, are estimated to receive some form of radio pro-gram every day. This is based on the report that program of the property of the pro-tain of the property of the pro-lament of the property of the pro-budded million sets would be necessary to serve the entire world population, on the basis of five members in each family.

THE "PELEAS ET MÉLISANDE" of De-12539 had its first performance in Holland, when was produced by the Wagner Society of msterdam, on November 10th last.

"TANNHAUSER OVERTURE" won first place in a "request voit" on the Edison Hour, with von Supps, "Port and Pessant Overture" in second and Schubert's "Marche Militaire" in thrif favor. Of composers, Berchwere was frist choice, with Schubert, Victor Herbert and Wagner following in order. Four thousand listenses submitted an cipinion, of whem thirty saked for part, while one bundred and thirty-whee conferender.

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A PRIZE OF TWO THOUSAND LIRE about one hundred and twenty-five dollars, present exchange) is offered by the Sicilian association, "Aunci della Musica (Friends of Music), and the sicilian association, "Aunci della Musica (Friends of Music), and particulars may be had from Annici della flusica, Via Emerico Annari 30, Palermo, Sicily.

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arral tests only when the student is pre-paring for a particular examination. This means a period of intensive work for both teacher and pupil during the time immediated by the state of the properties of the p

ately preceding the test. Aural training should form a regular part of every lesson irrespective of impending examinations

A method that the writer has used with good results is to sing over the new passages which occur in a fresh composition the pupil is studying. For example, instead of saying "Next bar, A-C#, left hand, A-E, right hand," when the student hesitates, try singing the melody of the passage instead of playing it or naming

Whatever the interval may be from the last treble note played, sing the next and complete the phrase. Then sing the whole phrase over to impress upon the pupil that music is written to be played in phrases and not from bar to bar. In this manner the student learns to use his "ear" and with practice will more easily read new compositions than when the intervals are always played or named for him.

Aural work is a sure way to develop musicianship in the student. Very few have a true "ear;" but the method here suggested will go a long ways towards the cultivation of quick sight-reading and accurate judgment of intervals.

Beides theology, music is the only art of policy of offording peace and joy of the kert like that induced by the study of the kert like that induced by the study of the kience of divinity. The proof of this is that the devil, the origination of sorrowful dust federal, the origination of sorrowful dust federal arts of the study o the sound of music almost as much as he does before the Word of God. That is why the prophets preferred music before all the other arts, proclaiming the Word the psalms and hymns."-MARTIN

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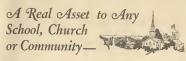
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